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ABSTRACT

This issue of the Arizona English Bulletin contains articles discussing literature that adolescents read and literature that they might be encouraged to read. Thus there are discussions both of literature specifically written for adolescents and the literature adolescents choose to read. The term adolescent is understood to include young people in grades five or six through ten or eleven. The articles are written by high school, college, and university teachers and discuss adolescent literature in general (e.g., Geraldine E. LaRoque's "A Bright and Promising Future for Adolescent Literature"), particular types of this literature (e.g., Nicholas J. Karolides' "Focus on Black Adolescents"), and particular books, (e.g., Beverly Haley's "'The Pigman'--Use It!"). Also included is an extensive list of current books and articles on adolescent literature, adolescents' reading interests, and how these books relate to the teaching of English. The bibliography is divided into (1) general bibliographies, (2) histories and criticism of adolescent literature, (3) dime novels, (4) adolescent literature before 1940, (5) reading interest studies, (6) modern adolescent literature, (7) adolescent books in the schools, and (8) comments about young people's reading. (DI)

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ADOLESCENT LITERATURE, ADOLESCENT READING AND THE ENGLISH CLASS

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1. Ordinarily, papers should be no longer than 10-15 typed, double spaced pages.
2. Writers who wish to submit brief notes should consider submitting them as paragraphs for the Shoptalk section.
3. Avoid footnotes, unless absolutely necessary. If vital, list consecutively at the end of the article.
4. The BULLETIN serves all teachers of English, but its primary allegiance is to the National Council of Teachers of English, not the Modern Language Association.
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ARIZONA ENGLISH BULLETIN

Spring 1972 - - - - ADOLESCENT LITERATURE, ADOLESCENT READING, AND THE ENGLISH CLASS

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Preface to the Issue--ADOLESCENT LITERATURE, ADOLESCENT READING, AND THE ENGLISH CLASS

Originally, I intended to devote this issue to literature written specifically for young people, roughly grades 5 or 6 through 10 or 11, material fondly (or condescendingly) called "junior" or "adolescent" or "transitional" literature. But a fast reading of just the first two or three articles submitted revealed that restricting the issue to the original goal would hamper writers interested in discussing both what students liked to read and what they might like to read. Since both adolescent and adult titles kept popping up, the issue was broadened to what now appears on the cover, doubtless a more clumsy but certainly a more accurate indication of the contents therein. If comments on MR. AND MRS. BO JO JONES and THE PIGMAN and THE OUTSIDERS and DURANGO STREET abound, so also do comments on A SEPARATE PEACE and SIDDARTHA and RED SKY AT MORNING and JOHNNY GOT HIS GUN.

No claims will be made that teenage literature has produced any great or enduring works of art, no adolescent WALDEN or CRIME AND PUNISHMENT or HAMLET, though some highly respectable work has been written. But few writers worry much about that in writing for adults. Literary merit is a sometimes thing at best, judged as it must be by subjective and personal criteria, and longevity of literary performance is hardly plannable and often accidental. If much appears on the teenage market that is not particularly good by adult standards (literary or otherwise), that bothers adolescents but little. If that sounds like writers aiming at the teenage market pander to the needs and tastes and interests of the young, so what. Writers aiming at any market, whether it be readers of science fiction novels or westerns or Gothic romances or PLAYBOY or PMLA, must keep their readers in mind, and the writer pandering to his audience and the writer remembering his sacred duty to his audience are too often different ways of saying the same thing, one reserved for material a reader dislikes, one for material a reader respects.

The real wonder of adolescent literature is how very much of it is well written. If much is literary garbage, much of any year's production for adults is also garbage. If adolescent literature has produced hack writers (but very popular hack writers) like Gene Olson and William Huntsberry and Rosamund du Jardin and Amelia Walden, it has also produced excellent writers like John Tunis and Paul Zindel (who's also the writer of some first class Broadway plays) and Mary Stolz and Susan Hinton. If writers as good as Maia Wojciechowska can write bad books like TUNED OUT, she also can write sensitive books like A SINGLE LIGHT and SHADOW OF A BULL. Nobody wins them all the time, as anyone who's read THE TORRENTS OF SPRING and THE WAYWARD BUS and TWO GENTLEMEN OF VERONA already knows.

If all our students were girls from white, Ango-Saxon middle class homes with parents who were readers and who surrounded their children with cultural artifacts and if those children were always polite and listened to teacher, there would be no reason for having a body of reading material aimed at adolescents. Unhappily, some kids had the poor taste to choose the wrong parents, and those kids do not always look upon reading as a joy forever, much less pleasure right now. Some English teachers may prefer to ignore such children, usually boys, who hate reading and all the boredom and failure it represents. But teachers who really want to help kids and who really believe that educational truism, start where a child is and then take him someplace, may discover that MOBY DICK and PRIDE AND PREJUDICE and DAVID COPPERFIELD are not the answers. Those teachers may discover, more surprisingly, that A SEPARATE PEACE and TO KILL A MOCKINGBIRD and CHILDHOOD'S END are not necessarily any more satisfactory answers. Just possibly, THE OUTSIDERS or THE PIGMAN or DURANGO STREET might help. That assumes,of course, that teachers really care. It also assumes that teachers are willing to read adolescent books to find answers. Is that too much to ask?

YOU CALL THAT "LITERATURE"?

Mrs. Beverly A. Haley, Fort Morgan High School, Fort Morgan, Colorado

One of our primary goals shall be to instill a lifelong joy in reading.

"Hey, Mrs. S., I just read a really neat book! It's all about this cat Rufus who gets out of the reformatory and knows he shouldn't join a gang if he wants to keep in good with his parole officer, but---"

"Tom, why are you wasting your time with trash like that? You're supposed to be preparing yourself for college. Please use the approved book list I gave you for your outside reading."

One of our primary goals shall be to instill a lifelong joy in reading.

"Oh, Miss T., boys are awful. They don't care what happens to a girl. In this book I just read Liz loves Sean so much she doesn't want to risk losing him--especially since he's really about the only one she has because she can't stand her mother's new husband--then when she gets pregnant---"

"Laurie, isn't that rather an inane subject for a girl like you to be reading about? You should concentrate on literature of high quality, not this kind of bunk."

One of our primary goals shall be to instill a lifelong joy in reading.

"Wow, you wouldn't believe all the operations and stuff Jerry Kramer had, Mr. W.--and he still didn't give up! He kept going back and playing his hardest--what guts!"

"For Pete's sake, Bob, another sports story! That's absolutely the last one. You've got to broaden your reading horizons."

One of our primary goals shall be to instill a lifelong joy in reading.

Mr. T.: It's really a crime, Beth, but I've noticed that the kids in my non-college-bound classes carry books around with them all the time. On the other hand, I never see any of the college-bound students reading a book they don't have to read for an assignment.

Mrs. G.: I've got the same thing going! Of course, the books the general "prep" students are reading aren't on the approved lists, but at least they're reading--which I'm not convinced the other kids are doing even for required assignments. I think too many have learned to "get by" with Master Plots or just reading parts of the book without comprehending its meaning.

One of our primary goals shall be to instill a lifelong joy in reading.

In our McLuhan era is this goal worn out?

I don't think so. And there are many reasons why I believe this goal remains vital to our "future-shocked" society, particularly to the younger generation. These reasons might be divided into two main categories: humanistic and skill-building. Let's zero in for a look at some possibilities here.

First, in the midst of our technological society, English teachers have a built-in opportunity to humanize the affects of technology. It is up to us to utilize this opportunity to its best advantage.

We all recognize that literature broadens experience, awareness, and feelings of empathy. If, for example, I have led a sheltered life in a small rural community, how can I fully comprehend life in a ghetto of the inner city? What do I know of becoming involved in a gang for the simple reason that I want to survive? Frank Bonham's DURANGO STREET and S.E. Hinton's THE OUTSIDERS allow me to experience these things--to indentify with situations totally unknown to me and to understand why these teenagers act as they do. (The fact that THE OUTSIDERS was written by a talented teenager certainly enhances its appeal.)

On the other hand, what's it like to move from a large southern community to a "wide-spot-in-the-road" type community with a couple of racial minority groups in the town, a father who decides he ought to join the service, and a "clinging vine" type mother who neglects her responsibilities? RED SKY AT MORNING by Richard Bradford helps me to experience the kinds of problems and adjustments involved in these situations. I find that everyone has problems of some type--maybe my own seem less large now.

How does it feel to be a young Negro boy in a rural Kansas community during the depression? Gordon Parks' beautifully sensitive autobiographical story THE LEARNING TREE is a gentle introduction into Negro literature for the more mature student.

Many of the novels adolescents--particularly boys--enjoy are tales of adventure and bravery, stories about cars and racing, and novels that tell what happens when a kid decides to drop out of school.

The adolescent is seeking answers to questions. This is apparent if you take time to really listen to the lyrics of currently popular songs. Compare these lyrics with those written in any other decade of our century. Today's teenagers are concerned with weightier and more problems than any other generation of young people.

These questions include the age-old ones, of course, but they are seen in many different lights today and have expanded horizons: Who am I? Why am I here? Is authority always right? How will I know? What about materialism? Violence? Pollution? Population? War? The draft? The drug scence? Morality and sex? What is justice? Equality? Should I be "involved" or play it cool, not making any commitments to anyone so that I can't be hurt?

These questions are terrifying for adults--our reaction, in fact, often is to shut them out and keep occupied with the busy-ness of everyday routine. Teenagers, on the other hand, demand answers. If there were a right answer and a wrong one for each question--no problem! Instead, today's adolescent is overwhelmed with choices. How will he make his decisions?

The more a young person can read about others like himself faced with similar problems, the better able he should be to realize the choices he has and the possible results these decisions could have for himself and others--even for society as a whole. He can see movies and TV programs that add to his understanding, yes; but the advantage of the printed word is that he can return to it again and again--media moves faster than most people are capable of fully digesting, appreciating, and evaluating.

Some adolescent novels that present these problems?

Dropping out with drugs. TUNED OUT by Maia Wojciechowska deals with a high school boy who has always regarded his older brother as his hero. Then the older brother goes to Chicago to college. He is lost and lonely. The pressure to perform as he has in the past plus the adjustment of a new situation is intolerable. He turns to drugs. When he returns east for the summer, the younger brother's hero image has been shattered. He tries to understand his brother to the point of trying drugs himself. The problems of the two boys have no easy or neat solution, but the reader is left with the feeling that each of the boys is going to learn to cope with reality.

Dropping out through mental illness. I NEVER PROMISED YOU A ROSE GARDEN by Hannah Green is a well-written novel in this category. The stigma against mental illness is erased with understanding. The reader is taken inside the mind of a young Jewish girl who creates a world all her own when she finds reality too hard. The story records the reactions of her family and describes life in the various wards of the mental hospital, also. Of course, an "oldie" of this type--THE CATCHER IN THE RYE by J.D. Salinger--reveals the inner thoughts of a teenage boy going "over the brink" of sanity because he is so distraught with life's phoniness.

The Military. Nat Hentoff in I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN deals with the problem of communication between a strong establishment-type father who believes in doing one's duty and his teenage son who is appalled by war's inhumanity. (Here's a theme that can be traced back to the days of mythology if one cares to search it out.) The decision of the boy to become a C.O. evolves gradually but surely throughout the novel.

Sex. There are a number of good current ones in this category. Two of these are MR. AND MRS. BO JO JONES by Ann Head and MY DARLING, MY HAMBURGER by Paul Zindel. The problems faced by teenagers when pregnancy occurs before marriage are realistically exemplified. Why does this situation occur? What should be done about it? Is abortion the answer? Adoption? Marriage? How will the parents react? How does the boy feel? The girl? How do they feel toward each other? Toward the baby? Ann Head takes a more optimistic approach to the situation than does Paul Zindel who has a more harsh, but also more real, ending. In a movingly sensitive letter from the girl's point of view, Zindel writes, "...I don't want to do everything now when we should wait. You wouldn't respect me if I did. You say you would, but I know you wouldn't. I love you. . .Please read this seriously and try to see my side. I want to do what you want. I want you to be happy. . .If you leave me, I'll want to die." Later Liz does do want Sean wants, and when she realizes she's pregnant, unlike Bo Jo in MR. AND MRS. BO JO JONES who agrees to giving up school, getting a job, and marriage, Sean is persuaded by his father that the sensible thing to do is for Liz to have an abortion (there's that old theme of the "morality of convenience" cropping up--remember it in various forms in many classics?).

Alienation and Loneliness. THE PIGMAN by Paul Zindel carries many themes between its thin covers, but they all seem based on the large ideas that two young people are repulsed by the evil and hypocrisy of the adult world around them. John remarks, "Maybe I would rather be dead than to turn into the kind of grown-up people I know." When they do become involved with an adult (the Pigman) who loves them and for whom they care, it ends in the Pigman's death--for which they feel at least partially responsible. But it also ends with the idea that the two young people will no longer hide from reality: they will cope with life on their own terms. Here we have a more familiar theme of the child becoming the man. The most dominant theme is that of the duality of life. The book is different--and fun--and beneath the light tone, deadly serious.

Heroes. Sports stories tend to serve a need all teenagers crave--and one that real life today has difficulty in fulfilling. Heroes in contemporary society slide in and out of our lives before we fully realize who they are and what they've done. Kids need heroes to show them the qualities of endurance, hard work, independence, involvement and commitment, and creativity. The book that narrates the story of a hero is something more concrete than most things today's young person can latch onto; so shall we snatch these heroes away at a point when he seems hungry for them? (We say our bodies have a way of craving certain foods we need; might not the soul also crave generous servings of particular types of literature at crucial moments in life?)

All of these books appeal to teenagers because they talk about "now" kids with "now" problems. Because they are pocketbooks. Because they are short. Because the people in them are sensitively brought to life by their authors. Because the themes are basic. And because they talk in a language kids "dig."

Okay. So we've satisfied the kids. So how do we satisfy ourselves with selections such as these?

Do you agree with the old maxim that "practice makes perfect"? If so, then you'll agree that if a student is doing much reading, he is also improving his reading skills--he's exposed to new words, he's going to be exposed to words spelled correctly and to how punctuation functions, he's going to learn to discern between effective and ineffective communication, he's going to become more discriminating in his tastes. Let's give him the joy of developing his tastes--not jam our own down his throat.

We like to think we take our students "where they are" and lead them to bigger and better things. If, in reality, this is what we do, then we can try to discover what it is in the story he's reading that appeals to him--then suggest other novels that express these problems, experiences, or ideas in different ways.

How about some of those opening remarks I quoted? They are not fictitious--they're real. And I've heard them--or ones like them--more than a few times. What are our motives when we tell a student he isn't reading on a high enough level? When we tell him to get his book "approved" by us? Do we have a god-given right to act the role of judge? Is it that we only want our students to read those books we've read ourselves? Admittedly, this saves countless teacher-hours. Is it that we want to show off our own knowledge of a James Joyce or a William Faulkner because we just happen to have written a paper on him for a college course? Let's not lose sight of the fact that we're dealing with adolescents, not young adults. . . Or is it that we are intellectual "snobs" and can truly see no value in anything that isn't a classic work by a highbrow author?

What reactions will a student have to some of the remarks made in these quotations? Chances are he'll respond negatively in some form.

He may go ahead and read what he pleases in spite of what the teacher says--and simply not tell her about it. In which case, relatively little harm would be done.

He may take the attitude, "Okay, I'll play your little game, but I'm not gonna like it." Various results could emerge from this reaction. He has convinced himself he'll hate the book and won't get anything out of it. He does and he won't. He may take the short cut of using Master Plots or a similar device--but one thing is sure: he will never read a "good" book on his own.

He may decide to shock you even further by bringing in really trashy stuff so that you'll be forced to accept what he had read in the first place as the lesser of the two evils.

The adolescent is highly sensitive now to people and problems--he really is not too concerned with technic and quality at this point; instead, he simply wants something he can identify with or a way to experience something new. There is a readiness factor here that should not be pushed.

From a slightly different point of view, we shouldn't expect every child who takes piano lessons to become a concert pianist--neither should we expect every student who enters the doors of our classrooms to become a literary critic. This may be stretching an analogy, but I think our primary obligation is to stimulate a joy in and an appreciation for good music--and good writing--not to kill it just as it is about to blossom.

So I say--

Let's stop killing!

Yes, killing.

Killing a young person's joy in reading--for life.

Punishment for this form of murder is the drying up of the killer's own imagination (if, indeed, he ever had any), sensitivity, and open-mindedness. He will be forever committed to narrow isolation quarters that become narrower with each passing year.

A BRIGHT AND PROMISING FUTURE FOR ADOLESCENT LITERATURE

Geraldine E. LaRocque, Teachers College, Columbia University

In the next few years, two factors will exert a strong influence on the future of adolescent literature. The first is the improved and improving quality of many adolescent books and the second is the change in education predicted by future-oriented educators and philosophers. Both of these factors seem to promise a bright prospect for books written especially for the young adult.

Since World War II, the rising status of the adolescent book has followed directly from its improved quality. Non-fiction like THE TEENAGER'S GUIDE TO THE STOCK MARKET, Bill Severn's ADLAI STEVENSON: CITIZEN OF THE WORLD, and Herbert Kondo's ADVENTURES IN SPACE AND TIME are thoughtful and well-written presentations of material for young people, material too often discussed in adult books in definitive and scholarly ways which make them inaccessible to young people lacking background. At the same time, "the content and character delineation of the best current novels for adolescents stress reality in a way that earlier adolescent novels did not. John R. Tunis was one of the first writers to deal with the serious-theme novel for young people but at the present he has more colleagues writing with deliberate attention to style about real racial and social problems than he had when he began. Today these writers tell it like it is." (Geraldine E. Larocque "The Relevance of Adolescent Literature," ENGLISH RECORD, Oct. 1969, p.57)

In addition to this growing acceptance of books written specifically for teenagers, Toffler and others are now demanding changes in the curriculum and changes in institutional organization to stress the future in both its personal and public aspects. At the present time, one of the main preoccupations with leaders in all fields is looking forward to and planning for the year 2000 A.D. Many thinkers are echoing Marshall McLuhan's admonition to English teachers--stop looking in the rear-view mirror and begin to look where you are going instead of where you have been. Alvin Toffler, author of FUTURE SHOCK, is one of those writers who is looking forward and who claims:

> What passes for education today, even in our 'best' schools and colleges, is a hopeless anachronism.... we must search for our objectives and methods in the future, rather than the past.... It is no longer sufficient for Johnny to understand the past. It is not even enough for him to understand the present, for the here-and-now environment will soon vanish. Johnny must learn to anticipate the directions and rate of change. He must, to put it technically, learn to make repeated, probabilistic, increasingly long-range assumptions about the future! And so must Johnny's teachers... Such a movement will have to pursue three objectives--to transform the organizational structure of our educational system, to revolutionize its curriculum, and to encourage a more future-focused orientation... (FUTURE SHOCK, NY: Bantam, 1971, pp.398-405)

Obviously, one future-oriented change in the curriculum will be less stress on the literature of the past and more stress on literature of the present and on literature dealing with possible future alternatives; adolescent literature will help fill the need for up-to-date fiction and non-fiction for young people who have different levels of comprehension. Books written for the teenager will be particularly valuable where institutional changes facilitate individualized instruction. Although there has always been a need for the adolescent book, the need has not been universally recognized. Now it seems that with the growing recognition of the worth of adolescent literature, of the importance of individualization and diversity, and of the necessity for change in the curriculum and in the schools, the adolescent book will come into its own.

As a matter of fact, modern writers for adolescents are often not only first rate--e.g., Paul Zindel, winner of the Pulitzer Prize and author of THE PIGMAN--but also able to keep up with the present and at times move into the future in an effective way.

Many teenage biographies and books of non-fiction deal with people and topics of current interest and provide material for the reader who cannot deal with adult books. Examples are Althea Gibson's I ALWAYS WANTED TO BE SOMEBODY, E.B. de Trevino's I JUAN DE PAREJA, L. Cowan's CHILDREN OF THE RESISTANCE, Ann Petry's HARRIET TUBMAN: CONDUCTOR ON THE UNDERGROUND RAILROAD, Esther Hautzing's THE ENDLESS STEPPE, Elaine Budd's YOUNG BEAUTY, H.W. and D.J. Janson's THE STORY OF PAINTING FOR YOUNG PEOPLE, Thomas Jones' ENDURO, Richard Rusch's COMPUTERS: THEIR HISTORY AND HOW THEY WORK, and Michael Hurd's, THE YOUNG PEOPLE'S GUIDE TO OPERA. It is worth noting that this list does not include examples of the poetry anthologized for young people nor the many honest, straight-forward books on sex, drugs, and drinking.

In the past few years, many novels for young people have also dealt with persisting social problems, including race. Among those depicting black life are Robert Lipsyte's THE CONTENDER, Kristin Hunter's THE SOUL BROTHERS AND SISTER LOU, Bella Rodman's LIONS IN THE WAY, Lorenz Graham's SOUTH TOWN, NORTH TOWN, and WHOSE TOWN, and Dorothy Sterling's novels. These represent just a few of the books dealing with young people and racial issues. It is true, however, that the teenage book dealing with racial themes has not, as yet, equaled the frankness of MANCHILD IN THE PROMISED LAND or NIGGER which many black high school students find gripping and meaningful.

Several novels for young adults which deal with the question of war certainly are timely and open possibilities for the consideration of future alternatives. Two that portray the problem of being a conscientious objector are Nat Hentoff's I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN and John R. Tunis' HIS ENEMY, HIS FRIEND. A powerful novel about the Israeli-Arab conflict is James Forman's MY ENEMY, MY BROTHER.

Other current social and personal problems--e.g., out-of-marriage pregnancy, adjusting to divorce and mental illness--are being considered in novels by such authors as Jeanette Eyerly and Zoa Sherburne whose protagonists are usually girls. Drug abuse is the subject of Maia Wojciechowska's TUNED OUT and psychiatrist Robert Cole's THE GRASS PIPE. Carolyn Hart focuses on the problem of youthful revolt in NO EASY ANSWERS while the Johnsons' book COUNT ME GONE explores the problems of a boy suffering from alienation and personal difficulties. Gangs and problems of low socioeconomic groups provide the conflicts in books like Bonham's DURANGO STREET and VIVA CHICANO and S. E. Hinton's THE OUTSIDERS. Science fiction often deals with the future; a good example is Madeleine L'Engle's THE YOUNG UNICORNS which considers the morality of thought control.

Recently a spate of articles has appeared on the characterization of women in children's adolescent, and adult books. One of those that appeared in the SATURDAY REVIEW asserts that sexual stereotypes are learned early and are deeply felt by the fifth grade:

> Sexual stereotypes are assumed differences, social conventions or norms, learned behavior, attitudes, and expectations. Most stereotypes are well-known to all of us, for they are simple--not to say simple-minded. Men are smart, women are dumb, but beautiful, etc. A recent annotated catalogue of children's books (distributed by the National Council of Teachers of English to thousands of teachers and used for ordering books with federal funds) lists titles under

> the headings 'Especially for Girls' and 'Especially for Boys.' Verbs and adjectives are remarkably predictable through the listings. Boys 'decipher and discover,' 'earn and train,' or 'foil' someone; girls 'struggle,' 'overcome difficulties,' 'feel lost,' 'help solve,' or 'help (someone) out.' One boy's story has 'strange power,' another moves 'from truancy to triumph.' A girl, on the other hand, 'learns to face the real world' or makes a 'difficult adjustment.' Late or early, in catalogues or on shelves, the boys of children's books are active and capable, the girls passive and in trouble. All studies of children's literature--and there have been many besides my own--support this conclusion. (Florence Howe, "Sexual Stereotypes Start Early," SATURDAY REVIEW, October 16, 1971, p.77)

But, again, the authors of adolescent literature are in tune with the future. Two new novels deal with young women who excel in fields society has in the past decreed as masculine--basketball and auto mechanics. THE ALL-AMERICA COEDS by Betsy Madden and SUSAN AND HER CLASSIC CONVERTIBLE by W. E. Butterworth question some of the stereotypes of women that have pervaded our culture. Published first in 1966, THE MYSTERY OF CASTLE CROOME by Hilda Boden is distinguished by a heroine who is studying to be an engineer. Perhaps the authors of some of the new career books for girls will refuse to limit themselves to the careers they have explored in the past as the ones being suitable for young women.

I strongly suspect that in the future there will still be the wish-fulfillment books for both boys and girls, the novels which depict high school youth who are beautiful or handsome, intelligent, loved, and able to cope with all problems more successfully than the adults in their lives. Such novels serve a purpose at a certain stage of literary growth, and those teachers who have best utilized this type of adolescent literature have always known that the wide range in levels of reading and that the wide range of literary sophistication found in high school students make knowledge of this kind of book a necessity for the concerned English teacher who wishes to capitalize on present tastes in order to develop the discerning reader of the future. Such teachers also know that early voluntary reading often falls in the adolescent category--an important consideration when viewed in the light of Ruth Strang's report in READING RESEARCH QUARTERLY that "students attributed more influences to voluntary than to specifically assigned reading." ("Exploration of the Reading Process," READING RESEARCH QUARTERLY, Spring 1967, p.44) If the schools of the future become more flexible and encourage individualization of instruction, then, without a doubt, less assigned reading of one book will be the case and more voluntary reading of different books at different levels of readability will occur.

One recent study predicts that such changes in the English curriculum will be in effect within the next twenty-five years. Edmund Farrell, using the DEPHI TECHNIQUE developed at RAND Corporation, conducted a study of what education would be like in the future as forecasted by a limited number of experts in learning theory, educational technology, secondary curriculum, and English. In reporting these forecasts Farrell writes:

1. The curriculum in English will be more flexible....
2. Students will have numerous opportunities for individualized instruction.
3. Greater variety will be found in both the content and the organization of literature programs.... By the end of the century, an integration in the curriculum of traditional with "mass" or "popular" literature (e.g., lyrics of rock music, MAD magazine, best sellers, TV programs) may have been effected. (Edmund J. Farrell, DECIDING THE FUTURE: A FORECAST OF RESPONSIBILITIES OF SECONDARY TEACHERS OF ENGLISH, Urbana: NCTE, 1971, pp. 154-158)

These trends plus the increase in the quantity and quality of adolescent literature, both fiction and non-fiction, indicate a bright and promising future for the use of this kind of literature in the classroom. Even now we are looking into the face of the future when we read various high school polls which list THE OUTSIDERS ("1971 Book Survey," THOUGHT, June 1971, Indian Hills High School, Oakland, NJ), COUNT ME GONE and THE PIGMAN (reported by Gunta Semba, English teacher at Lavelle High School for the Blind in New York City) as three of the most popular adolescent books, along with books by authors like Cavanna, Stolz, and Colman (reported by Paul Koors, English intern at Lous Brandeis High School Annex, New York City).

However, even as we look to the anticipated increased use of individualized reading, encompassing the whole spectrum of the literary experience, we can turn back to Samuel Johnson who saw the future as it was suggested by his knowledge of people and books:

> I am always for getting a boy forward in his learning; for that is a sure good. I would let him at first read any English books that happens to engage his attention; because you have done a great deal when you have brought him to have entertainment from a book. He'll get better books afterwards. (James Boswell, THE LIFE OF SAMUEL JOHNSON, abridged, NY: Modern Library, 1952, p.427)

INSIDE THE OUTSIDERS

Lynn Kerr, Kaibab Elementary School, Scottsdale

Though I'm only a first year teacher, I feel fully qualified at this point to state one truth: that come September, every teacher is confronted with the astronomical task of first capturing and then maintaining student attention, even for so short a time as a five-minute span each class period. Maybe it's lucky that it was with this notion that I first unlocked my classroom doors last fall.

As an eighth grade English teacher at Kaibab School in the Scottsdale district, I know my students will come from predominantly affluent, upper-middle class families, and their parents naturally place a high value on education. It is this value, coupled with their obvious means to provide educationally enriching experiences for their children that they come to us, on the whole, with above average standing.

If you will note, I introduced myself earlier as an eighth grade English teacher, but I was also blessed (?) with one seventh grade Literature class and both seventh and eighth grade Spanish classes. This situation leads to my ensuing confession. I needed to spend most of my preparation on my four English classes which meant that my other classes would be subjected to somewhat hastier and possibly less innovative preparation. Was there something I could do with those seventh grade Literature students (in September, mind you!) that would be educationally sound, take realtively little preparation, and at the same time captivate and sustain their interest? Not having been the recipient of many miracles in my time, I was rather pleasantly surprised to uncover in my room sixteen copies of the widely-acclaimed adolescent novel THE OUTSIDERS by S. E. Hinton.

Briefly, for those of you unfamiliar with this novel it deals with two conflicting social classes--the Socs, kids like my own, upper middle class, and the Greasers from the wrong side of the tracks. The story is seen through Ponyboy's eyes--a greaser. Ponyboy and his two older brothers are teenagers living alone trying to survive and at the same time struggling to maintain some trace of dignity. Theirs is a very harsh existence, typically expressed through physical violence aimed directly at the Socs-- the Socs representing a material advantage they could never presume to enjoy. The Socs, on the other hand, are all too willing to collaborate with the Greasers in violence for not only are they anxious for the bit of spice the violence affords them, but also--conveniently so--their opponents in in battle just happen to be the very objects of their contempt.

Most adolescent novels are authored by adults who feel a compulsion to expound on the innumerable glories of a lost youth. This novel, however, was written by a seventeen year old girl who experienced the very conflict about which she wrote as evidenced in the realism throughout the book. The fact that THE OUTSIDERS is written by a teenager provides us with other pleasures in that it is written simply and in accurate adolescent jargon and it is also quite exciting.

There are thirty two students in my Literature class and with only sixteen copies of THE OUTSIDERS--I was in a jam. The problem was quickly resolved with the "Free Reading" idea. As a result, while sixteen students read THE OUTSIDERS, the remaining sixteen were assigned to read any of the contemporary novels on my shelves and submit to me a brief analysis; this process was then reversed.

Students reading THE OUTSIDERS were assigned several chapters a day followed by class discussion. At the end of two weeks, they had finished the novel and I administered a quiz tracing the events of the novel.

It was not the purpose of our discussions to chronologically regurgitate the unfolding events in the story. Rather, our attention was focused on those ideas or values suggested by the reading as they applied to the students' own lives. For example, the question of discipline, its necessity, and the corresponding misunderstandings that develop between parent and teenager was a source of heated debate for several periods. Although Ponyboy had no parents, his older brother, Darry, assumed the disciplinary role causing Ponyboy to question the sincerity of his brother's affection throughout the novel.

An interesting situation arose in one discussion when the kids decided to examine themselves as social snobs. They placed themselves hypothetically in as many situations as they could imagine that could possibly lead to snobbery, and then tried to decide honestly how they would react.

On another occasion, the students tried to decide exactly what they would need to change about themselves to become "hoods". Interestingly, they found the only alterations necessary involved alterations of a physical or material nature. Whenever the suggestion of a personal change arose, it was shot down quickly by other members of the class.

In still another discussion, the students challenged what they referred to as the adult habit of denying the existence of an adolescent conscience. They related many incidents in their own lives that rendered them far more contrite than afraid. Their contention is that when a parent does recognize that a child is feeling, he automatically defines that feeling as one of fear rather than remorse.

Since the book is written from Ponyboy's point of view, the book holds obvious appeal to adolescents of a lower socio-economic background. Oddly enough, my students identified readily with Ponyboy in spite of the fact that his lifestyle seemed so totally alien to theirs. They discovered that while Ponyboy did not share their higher social standing, he did share nearly all their emotions and inner conflicts.

In preparation for this article, I recently took a poll of my students' attitudes toward the novel. I wanted to see if six months later their reactions would be altered any by the lapse in time. Here's what the students said:

In answer to my question "Did you enjoy the novel?", I received 21 emphatic "yes" answers, 4 said it was "o.k." and only 1 said "no". (Twenty six students participated in the survey). When I asked what they found most enjoyable about the book, various replies were: "It was true to life and not fakey," "It is one of the few good books that young people can read that doesn't contain cuss words" (more on that later), "It really told it like it is and didn't try to pull the wool over your eyes." and "I liked the way the author showed the conflict between the rich and the poor. And how there are some bad people within the rich and good within the poor." To the question "What did you gain from the novel?", I received the following responses which may suggest to you possible thematic units where the book would be of value: ". . .how hoods operate and for once their side of the story," ". . .an understanding of what it's like in that side of town" ". . . it's better to work together in this world if you want to succeed, " ". . .how it's really tough to live in some places," ". . .how to love, how to help someone. . . how you can misunderstand," "why fight?" "People can get along if they try hard enough," ". . .you don't seem to really appreciate love or friendship until it is lost forever," "not everyone is doing as well as me and my family are. I guess as far as the book is concerned, I'd be a Soc and now I'm not so sure that's what I'd like to be, " "understanding what other kids are like."

Some more critical comments were: "It had no swear words in it, as if the author was trying to cover up something about kids," "Throughout the book, there is nothing at all about drugs, why is this? I would think that this is a major problem in that type of place," "I think the book could have been better if such terrible things didn't happen to everyone" and "I disliked the violence, everything was always going wrong. I think it was over exaggerated."

The last few statements hint at possible negative reactions to the novel. First of all, there are some students who cannot accept the fact that there are those to whom violence is a way of life. Consequently, they consider the novel distorted. Others, while they may understand that violence exists, might have felt that Hinton belabored the point.

Secondly, as one student pointed out, the absence of profanity and drugs in THE OUTSIDERS could be interpreted as unrealistic. Too many adolescent novels conspicuously ignore the existence of some unpleasant aspects of their lives assuming the reader to be unusually naive. This undermining of adolescent awareness is unsettling to young people--and understandably so!

The use of this novel in your classroom could conceivably run into censorship problems, a few of which the reader should be aware. The repeated violence from one chapter to the next may be considered unhealthy for young readers by some adults. Of course, Miss Hinton's retort in her article "Teenagers are for Real" in the August 27, 1967 edition of the New York Times is that "Only when violence is for a sensational effect should it be objected to in books for teen-agers. Such books should not be blood and gore, but not a fairyland of proms and double-dates, either." From her statement we can assume that Miss Hinton does not view the violence in her book as an attempt on her part to sensationalize.

The grammar in the book provides still another censurable item as it may not seem to be "good" English to many adults. Unfortunately, the novel is written in the first person and that first person happens to be Ponyboy who narrates in the way he is most familiar. He tells it like a real person, not like an English text.

Consider finally the possiblity of censorship in that the reader's sympathy is primarily directed toward the minority. Unhappily, the Socs are accredited with a very minimum of redeeming qualities. This could be considered not only offensive but unreasonably biased. There are, however, several incidents in the story attesting to their self worth. Cherry Valance, a Soc, is characterized in a most sincere and likeable way. As a matter of fact, in the third chapter in her conversation with Ponyboy, she sheds some light on the surprising difficulties involved in being a Soc. Later in the novel it is Cherry's and Rousy's (another Soc) testimony against their own that finally clears Ponyboy and Johnny of a first degree murder charge.

To conclude, THE OUTSIDERS seemed to work well for me in that my students were given some experience in a world about which they would otherwise know very little. I would not advocate, however, using my same technique when assigning this novel. In light of what I now know, I would first of all, allow the students to read the novel through once without interruption. Many of the students unaware of my need to stall for time, were frustrated by having to block their reading in keeping with the daily assignments. Secondly, I would use this novel as the basis for a thematic unit on understanding. Included in the unit would be other related novels such as

Paul Zindel's THE PIGMAN, Maia Wojciechowski's DON'T PLAY DEAD BEFORE YOU HAVE TO and TUNED OUT, Donovan's I'LL GET THERE, BUT IT BETTER BE WORTH THE TRIP, Nat Hentoff's JAZZ COUNTRY and I NEVER LOVED YOU FOR YOUR MIND, Patricia Dizenzo's PHOEBE, Ann Head's MR. AND MRS. BO JO JONES, and possibly for the very mature reader, TOMBOY by Hall Ellson. I found that student interest in the novels I just mentioned was a by-product of having read and enjoyed THE OUTSIDERS. They literally bombarded me with requests for other novels like it. Films that I would consider using with this unit would be: WEST SIDE STORY, NO REASON TO STAY . . . YOU'RE NO GOOD, BALLOON TREE, and REFLECTIONS.

THE LITERARY VALUE AND ADOLESCENT APPEAL OF MARY STOLZ' NOVELS

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James E. Miller, Jr. in discussing literature and the teacher's concern with developing and expanding the student's imaginative capacity and response to literature made the following statement:

> In every work of literature there is a perspective on the world and on life. In this perspective there is implicit or explicit what is called variously a moral dimension, a system of values, a vision of the nature of things, a truth. Although this element appears frequently to be the most exciting aspect of a work of literature, it is never sufficient in itself to constitute the success of a work: there must also be (among much else) artistry, craftsmanship, the structural or shaping imagination, a sense of things, of people, of life. (James E. Miller, Jr.,"Literature and the Moral Imagination," in James R. Squire's RESPONSE TO LITERATURE, NCTE 1968, p. 29)

Mary Stolz does indeed have a perspective on the world and life and has the artistry and craftsmanship to shape it into fine adolescent literature. Her perspective on the world and life is centered around the world of the teenage girl, and in writing for and about the teenage girl, Mrs. Stolz brings her perspective to focus on a principal theme which is developed again and again in her novels. Her major premise is that growing up is one of the most difficult (but often rewarding) tasks in the world. As Barbara's mother states in GOOD-BY MY SHADOW:

> "I get awfully tired,"she'd said to her husband once, "of people who go around marveling at science and art and calling things miracles and how in the world did they ever get accomplished, when the real miracle is people themselves and growing up, and how in the world that ever gets accomplished is beyond me."
>
> "Depends on what you mean by growing up," he'd said. "There're an awful lot of neurotics in the world."
>
> "There are a great number of reasonably stable and mature people, and if you ask me that's more miraculous than the Acropolis or the split atom." (pp. 9-10)

Growing up is a rather nondescript term for something which happens to everyone--the passage from adolescence to maturity. It is also a term for a very unique series of discoveries, including that discovery so vital to each person, the discovery of self. All the major characters in Mrs. Stolz's works face the tasks of growing up, and at times the problems are legion, but there are compensations. Robert J. Havighurst (DEVELOPMENTAL TASKS AND EDUCATION, New York; Longmans, 1948, pp. 33-62) lists the developmental tasks of adolescence as follows: (1) Achieving new and more mature relations with age mates of both sexes, (2) Achieving a masculine or feminine social role, (3) Accepting one's physique and using the body effectively, (4) Achieving emotional independence of parents and other adults, (5) Achieving assurance of economic independence, (6) Selecting and preparing for an occupation, (7) Preparing for marriage and family, (8) Developing intellectual skills and concepts necessary for civic competence, (9) Desiring and achieving socially responsible behavior, and (10) Acquiring a set of values and an ethical system as a guide to behavior.

In the process of achieving and developing a more mature selfhood, Mrs. Stolz's characters do face the majority of these tasks in varying degrees, and moral and emotional growth takes place when they recognize for the first time something important about themselves and their lives. These moments of recognition reveal truths beyond the self not hitherto known, and these revelations open the door to new visions of the self in relation to the rest of mankind and patterns of life which have always existed. As Barbara stated:

> She thought--knew--that when she lay down she would meditate on this strangest of days, would probe and burrow till she came to its heart, its significance. And then, she assured herself drowsily, everything will be clear to me. Everything in the world. Or, at least, everything in mine. . . (p. 134)

James Joyce referred to these moments of recognition as epiphanies. Harry Levin, in discussing Joyce's epiphanies defined an epiphany as "a spiritual manifestation" orginally referring to the manifestation of Christ to the Magi; however, Joyce believed that there were epiphanic moments for all of us if we are but aware enough to perceive them. Levin adds:

> Sometimes, amid the most encumbered circumstances, it suddenly happens that the veil is lifted, the burthen of the mystery laid bare, and the ultimate secret of things made manifest. . .Though grounded in theology, it (the epiphany) has now become a matter of literary technique. . .The humblest object or crudest incident is a microcosm that may contain a key to the secrets of that wider universe. (Harry Levin, JAMES JOYCE: A CRITICAL INTRODUCTION, Connecticut, 1941, pp. 28, 73).

The epiphany as a literary technique aids Mary Stolz in the unraveling of the plot and the unfolding of the thematic element, but more particularly it aids her in the description and expression of her basic understanding of human nature. The lifting of the veil, the new vision of the nature of things, happens throughout all of Mrs. Stolz's adolescent novels. A very good example is found in WAIT FOR ME, MICHAEL, in which Anny narrates in first person her recollection of growing up:

> After a dutiful smile, I turned back to Mr. Beard. He was looking mutely, resignedly disappointed, and I was suddenly ashamed. Here I'd been drawing him out for purposes of my own, and truth to tell, scarcely listening to what he told me, because he really was such a prosy old man, and then I'd leaped to my feet with an obvious wish and will to be gone at the first opportunity. He was unprotesting. If I hadn't turned I wouldn't have known that he was also saddened and tired by my desertion, or all desertions. . . For the first time I really looked at Mr. Beard. Not through or around, but at him. A skinny, knobbly old man wearing clean bedraggled khakis and a faded blue shirt open at his bony throat. He had big feet and a bald bumpy skull,. . .Pity is not a youthful emotion. I doubt I'd ever felt it till that moment, but looking at Mr. Beard then I wanted to station myself like maiden warrior between him and his fate, which was to be old and ignored. (p.46)

And a while later, she added significantly:

> So for the first time in my life I knew pity. At first it was for Mr. Beard himself. Then, as he spoke, for all lonely old men. Before he died, five years later, Mr. Beard had taught me some compassion and truth--that was his own odd and lovely word--for Man himself. Poor Man, trying to understand what it is he really wants and can give. (p.49)

Anny's epiphany was not earthshaking when viewed with an adult frame of reference, but as seen through the eyes of a young teenager, this revelation was of considerable magnitude. For other major characters in Mrs. Stolz's other novels, a word, an action, an experience, a time of complete aloneness, a time of sincere contemplation, a realization of the first real love, etc. would lift the veil. Jean, in THE SEA GULLS WOKE ME, learned during a summer away from home, that she need not be a wallflower, that she could break the dependence forced upon her by her mother, that she could think for herself and be herself. For Rosemary Reed, in ROSEMARY, the veil was lifted very slowly. She was a town girl who longed to be a college girl, a girl who dreamed of being part of a college crowd, of going to dances and parties, of falling in love. The reader is aware long before Rosemary that she will never make her dreams come true, and that she will have to see the value in what she has. The moment of recognition does come for Rosemary when (after painful experiences and long afterthought) she suddenly realizes that her dreams of love could never be as wonderful as the real love she had had all along and not understood or appreciated. It is with keen perception that Mrs. Stolz writes of young love and falling in love, and she demonstrates through her characters' experiences the many faces of love. This ability to recreate so realistically the attitudes and emotions and physical reactions of young people in love (or in love with love) constitutes one of the major appeals to her readers. Without a display of didactics, she reveals some very real pitfalls through mistakes. As Mr. Perry wisely remarks:

> ". . . it's a pitiful farce that love is so easily confused with an inability to stay alone, or with a desire to get away, or with any one of a number of things which have no relation whatsoever to the really beautiful achievement of love." (p. 124)

Probably the finest and most mature examples of the turbulent growing up process involved in the recognition of love are PRAY LOVE, REMEMBER and A LOVE, OR A SEASON. Dody Jenks in PRAY LOVE, REMEMBER, is a popular, pretty girl who is ashamed of her poor home and her family, and determined to rebel with every ounce of energy against accepting the usual fate of girls who could not go away to college. The very thought of a job and then marriage, babies, and bridge games in dull, monotonous Plattstown was a fate to be avoided at all cost. She did not know exactly what she wanted, but she knew precisely what she did not want. She thought angrily:

> A cheat and a fraud and a lying Judas, that's what Life is. . . For Margy and me, and Pa, and that poor sap Larry, who doesn't even know what a dupe he is. We've all been hoaxed by the biggest fake of all. . . Life bugling its promises and then when the time comes to deliver, saying, "Oh gosh, I guess I can't after all, hee-hee."

Dody's struggle to get away is successful and the resolution of the conflicts involved culminates in the perfectly beautiful and touching story of Simon and Dody's love, and the sudden, tragic accident which takes Simon's life. By the time this accident takes place toward the end of the novel, the reader believes in Dody as though she were flesh-and-blood real. In a carefully ordered series of developments, Mrs. Stolz has successfully controlled reader responses to a high point. Simon's death is as terribly real to the reader as to Dody, and when Dody finds (with the help of Simon's philosophy of life) the strength to face the reality of his death and the courage to look to the future, the perceptive reader has to some degree experienced a catharsis.

Harry, in A LOVE, OR A SEASON, also rebels against his situation, clamors for freedom and independence, and falls in love with Nan. Of special interest in this experience and that of Dody and Simon is the very honest treatment of the physical attraction and the realization that it is a new problem with which they must cope. For Nan, it was a frightening thing, as she thought to herself that she wanted Harry.

> She wished somehow to cry because wanting Harry had happened so quickly, with such strange violence, and they had been carefully reared, the two of them, firmly instructed as to dangers and honor, the difference between

> love and desire. All these years they'd been taught, subtly or frankly, to resist, should it ever arise, this very emotion. And she didn't even know, huddling here in the sand, trying to be natural, trying to smile and talk to Dell and conceal the fact that this morning she'd left a stage in her life to which she could never return . . . (p. 93).

Later that evening after their first exchange of kisses and caresses, Nan asks Harry curiously:

> "Harry," she said. "Have you ever?"
> "Ever what? Oh . . ." He shook his head. "No. I haven't even thought about it." He gazed over her head and added, "Well, I have . . . thought about it. It's . . ."
>
> "I suppose it isn't," she said when he didn't go on. "I suppose I'm not being very . . . nice."
>
> "Nan, nice has nothing to do with it. Oh, all those laws and rules about what you're supposed to think about and what age you have to be to think it, that's a lot of . . . mythology. It's just that talking with you, here, this way . . . Don't you see--it's like nudging a tiger just to see if he'll wake up. We can't afford to nudge tigers." (p. 124)

The author does not pretend that teenagers do not think and talk about sex, and does not presume that it is not a problem with which teenagers have to cope. She has her characters discuss or contemplate openly but tactfully this physical aspect of growing up, and lets them come up with their own answers--which by way of coincidence happen to be the right answers according to our society code of ethics.

In order for the reader to understand and identify with Rosemary, or Nan, or Betty or other young heroine, Mrs. Stolz chose to develop that particular character fully and at great length--almost to the exclusion of other characters. In most cases minor characters are developed only enough to add substance to the story or to shed more light on the major character. For example, in A LOVE, OR A SEASON Nan and Harry (with emphasis on Harry) are the only characters fully developed. Only the basic parental situation is given and enough commentary by and about the parents to help the reader understand Nan and Harry's situation. Harry's sister and her fiance occur principally to serve as a contrast of one kind of easygoing, nonexcitable lovers (almost companions instead of lovers) with the tremendous, exciting love which Harry and Nan feel. Bessie, in IN A MIRROR, and Cassie, in WHO WANTS MUSIC ON MONDAY?, and Dorothy in BECAUSE OF MADELINE narrate their own stories through a first person point of view technique, and in each case one other girl's character is developed--solely through the eyes of the one who is telling the story. In each book, the two girls involved are as nearly opposite as possible in regard to popularity, goals in life, attitudes, personal physique, etc. and each one is left free to think and comment on life as they see and experience it. This method of characterization constitutes a definite literary merit and not a defect, for it gives the author the opportunity to more readily accomplish her purpose of communicating with her adolescent audience.

In most of the novels, the major characters are girls who are very much alone in spite of the fact that they are surrounded by people--family, friends, strangers--and in their aloneness (or loneliness) they are free to analyze what they are thinking, what is happening to them, and what the nature of reality might be. There is actually little happening in the way of plot in Mary Stolz novels, so if the reader is looking for a great deal of external action and a fast moving story, she will be disappointed. It is not the purpose to relate a series of actions for the sake of a story, but rather to explore and examine one teenage girl as she reacts to everyday life and learns from her experiences. The growing up that occurs comes as a result of searching and sifting through ideas and values, and coming to moments of recognition of universal truths. It isn't that she necessarily understands all in a grand, glorious moment a vast revelation of final truth; but, it is more that she realistically comes to grip with a situation because for the first time she sees clearly.

The period of time covered in the novels varies, but is usually a short period of time such as a week, or summer vacation, or school term with the emphasis being placed on actions or new relationships which constitute turning points in life. It frequently happens that this is an initiation experience as the girl, in effect, leaves childhood behind and takes steps toward womanhood. As Gretchen says:

> "I'm going now, but not to lunch. I'm going up to my room and gloat over my flowers, and weep a little for the years that will never come back." Why is it, she thought, why should it be that when we most mean something, we must speak lightly. Because she would surely weep, she could feel the waiting tears, for the years, for the people, for a girl called Gretchen that she'd never know again. (p. 169)

Through the use of different kinds of point of view, Mrs. Stolz is able to approach her novels from different vantage points. While a few of the novels are written from the first person point of view, most of them are written from an omniscient point of view which allows the writer to offer the more objective and wider examination of the character involved. When the first person point of view is utilized, the novel is necessarily structured around a series of recollections or flashbacks by means of which the character measures her own growth and explores her own feelings of insecurity or loneliness, etc. While this method was effectively employed, it appears that the omniscient approach offers the opportunity to develop to lesser degree the minor characters who play an important role in the life of the major character, and gives the writer the freedom of expressing ideas from the minds of more than one person. She is free to let the parents, for example, express their uncertainties and fears of which the daughter would not be aware. Of greater importance is the opportunity to demonstrate to the adolescent reader the adult point of view on issues and values and shows (without telling) the fact that people never stop growing and maturing and changing. Parents have conflicts to resolve, too, as is apparent when Harry's father Henry declares to himself (as he goes to pick up his son at the police station--his son who has just accidentally killed a man):

> It occurred to him with a moving clarity that the grown-up bears shock more firmly than the child because the grown-up has standards of reference to gauge by. Even at Katherine's death he'd been able to say, "If she'd lived longer, it would have been worse." Margaret couldn't say that, so she collapsed. Harry couldn't say it, so he retreated into a moody place that only--well, that only Nan Gunning had been able to lure him out of. O damn us, Henry thought. Damn our references and our thick skins and our suspicions and complacency. Damn me, because for a moment I'm seeing clearly, with humility, and even as I do I know it won't last. I used to think that once you knew a thing, you knew it always. Now I'm too old even to believe that. He felt suddenly an embracing sorrow for the whole human race, only seeing the best of itself in startled moments that flashed across the dark and disappeared. And yet, he thought, going out of the police station with his son, we might have been denied even those flashes. Life is not an easy

> business, but it's what we have on this earth. It's what we have to deal with. (p. 253)

This type of honesty on the part of the parents is not usually the kind of topic which would come out in a conversation between teen and parent. This frank portrayal of parents appeals to the teenage reader. The mothers in the novels range from the dominating to the self-effacing types, and most of them lacked the ability to really communicate with their daughters; however, through the particular point of view used, the reader is able to understand both mother and daughter and perhaps identify herself or her mother with those in the novels.

Whatever point of view or technique Mrs. Stolz chose to use for each particular novel, it was the one which would most effectively and realistically present to the reader characters who best demonstrate the thematic elements. These characters are successful in their appeal to the readers because the basic probelms of growing up do not change; they are, in effect, archetypal patterns of life and as real to young people today as they have been to young people of all ages. Only the faces, the costumes, the times and settings change--the patterns of life do not. Growing up will always be a challenge, and if young readers can find even one answer, make one discovery of self, or find the veil lifted in their own lives through reading books by Mary Stolz, then these novels have succeeded and are of value.

THRILLS AND ADVENTURE FOR ONLY FIFTY CENTS

Alan S. Dikty, Editor of THE BOYS' BOOK COLLECTOR,
Naperville, Illinois

Since this is an article for English teachers, let's start off with a little quiz on juvenile literature.

1. Who was America's most popular writer of juvenile fiction?
2. What man completely dominated the field of juvenile literature for the first third of this century and still has an effect on it today?
3. If you had a student who was a poor reader, or one who simply had a limited reading vocabulary, which of the following books would help him more? a) Langer's ENGLISH VOCABULARY AND LITERATURE; b) TOM SWIFT JR. AND HIS FLYING SUB.

Answers: 1. Horatio Alger Jr.; 2. Edward Stratemeyer; 3. b).

I am sure that you must have a vague recollection of the name Horatio Alger. Even if for no other reason than the fact that you have heard someone refer to the "rags to riches" theme of Alger. But how much do you know about the man himself?

Originally a Unitarian minister from Massachusetts, Alger started writing in 1856 (with an appalling collection of short stories called BERTHA'S CHRISTMAS VISION) and continued to do so up to his death in 1899. He first hit the jackpot in 1867 when RAGGED DICK was published. It was an immediate success and Alger proceeded to rewrite the same basic story line 113 times. Millions upon millions of these books were sold in a period between 1867 and 1920. No one is sure how many. The story line is quite simple:

You have a poor but plucky lad who is either an orphan or has a widowed mother. A little crippled sister is optional. With nothing to speak of behind him, he goes off into the world to seek his fortune. Along the way he has brushes with mean old crotchety misers, hoodlums, moneylenders (forever trying to toss poor families out of their homes), bullies and other assorted scalawags. In the end, however, our hero comes out on top--oftentimes by either inheriting a long-lost fortune ("Young man, your real name is Richard Harding Throckmorton III,") or by the ever-popular route of marrying the boss' daughter.

The social significance of Alger's works is inquestionable. The "rags to riches" theme and the Protestant Ethic philosophy that they espoused influenced generations of Americans.

Edward Stratemeyer was one of the unknown greats in American fiction. His combined works have sold around twelve million in hardcover and another three million in paperback. Yet few people today have ever heard of him.

In 1887 he wrote his first story (on wrapping paper no less) and sold it for $75.00 to a story paper. Deciding that his future lay in writing, he started producing for the dime novels, which were then in their heyday. By 1898 he was a fairly successful writer with three books and a number of dime novel stories to his credit. In that year the Spanish-American War broke out. The day after Dewey took Manila, Stratemeyer started work on UNDER DEWEY AT MANILA, the first volume of his highly successful "Old Glory Series."

Spurred on by this triumph, he continued writing juveniles books, starting the famous "Rover Boys Series" in 1899.

In 1906 he borrowed and improved on Dumas' idea of a literary mill when he created the Stratemeyer Syndicate. While continuing to write books himself, he would also write outlines of other stories. To elaborate on his plots Stratemeyer hired moonlighting journalists and English professors. Then he and his editors (Howard Garis of "Uncle Wiggily" fame among others) would go over the manuscripts, polish them up if necessary, and send them off to the printers. In this way his syndicate turned out books on an assembly-line basis into the waiting hands of the American public. This system is still carried out today by Stratemeyer's daughters who have run the syndicate since their father's death in 1930.

In addition to Tom Swift, Jr. and the other modern creations of the syndicate, three other relics of Stratemeyer's day not only survive, but thrive. This may be a little hard to swallow, but the Bobbsey Twins are 68 years old, the Hardy Boys a mellow 46, and the ever-popular Nancy Drew a sprightly 42.

The period of 1895 to 1935 was the heyday of the juvenile book series. Nurtured in the last half of the 19th century with a steady diet of adventure stories by men like Harry Castlemon (Charles Fosdick) and Edward Ellis, the parents, aunts and uncles of America purchased for their young folk a torrent of series books after Stratemeyer opened the floodgates. There were hundreds of these juvenile series, each having anywhere from two to twenty-five titles. Fifty cents was the standard price, but they ranged from twenty-five-cent cardboard-cover editions to fancy $1.25 editions which were usually given out as Christmas or Sunday School presents. Some of the finest editions in my collection have inscriptions in copperplate handwriting saying something like: "To Charles Wilson--for Superior Response in Bible Study--Miss Puremind."

The literary quality of these series varied widely. Some, like the "Boy With The U.S. Services Series" were of a high literary quality. They entertained with action and sometimes even educated the reader. Even the much-berated "Tom Swift Series" (written mostly by Howard Garis) was in some ways a rather good blend of adventure and science fiction. Leo Edwards (Edward Edison Lee) led the humor field with series about Jerry Todd and Poppy Ott. These genuinely funny books were so well written that there are still a number of enthusiastic readers to this day.

On the other hand, there were some real clunkers. "The Battleship Boys Series", for instance, was a hack job of the worst sort. It had a couple of seventeen-year-old boys enlist in the Navy as boot seamen, and within two years become staff officers and personal friends of half the admirals in every fleet except the Bulgarian. Along the way they spend their time saving capital class battleships, dabble in international intrigue at Monte Carlo (never gambling, though), and fool around in the latest aeroplanes. They top everything off by helping the world-renowned Italian fleet sink the equally well-known Austrian fleet at Trieste during World War I.

In one way the literary quality of the books was not vitally important. The period in a child's life between the ages of eight and fifteen is the time when he or she forms his/her reading pattern. This is the time when the child decides whether or not reading is fun. These old books were written in a way that made the reader want to find out what happened next to the characters. Thus encouraged, the reader would go on to the next book in the series, and the next, and the next. . . . The result would be that the child found that reading was fun. Unlike our present-day comic books, the series books were written to appeal to children up to the age of fourteen or fifteen. The books would be outgrown as the reader matured and hopefully went on to better things with his newly found reading habit. You might find it interesting to check your classes and find out how many of your good readers got their practice on modern-day series books.

Almost as soon as the juvenile series books came out, they were condemned by certain groups. Many teachers and librarians (especially librarians), when they weren't busy banning Oz books from library shelves, were fighting against series books in the name of "good literature." An example of what I mean can be found at the end of this article. However, the only people who really paid any attention to this ruckus were the publishers, who gleefully published "good books" along with their series books, thus playing both sides of the street at once.

It was not the assault of the literary purists that ended the series-book era. It was a combination of the Depression and changing literary tastes. What was new and exciting in 1910 (airplanes, cars, etc.) was old hat by 1930. A few series like the Hardy Boys and Nancy Drew adapted and survived. Most did not. The passing of the era was marked by the demise in 1935 of the greatest and one of the earliest series--Tom Swift.

Though for the most part gone, this interesting part of literary Americana is not forgotten. Books and even scholarly theses have been written about juvenile series, and there are today many collectors of these books. Organizations such as the Horatio Alger Society have been founded by collectors. Several publications deal with some part of this field. I myself am the editor of THE BOYS' BOOK COLLECTOR, a quarterly publication dealing with the whole field of juvenile series literature. If you have any questions feel free to write me.

Appendix I: Publications

THE BOYS' BOOK COLLECTOR, 1105 Edgewater Drive, Naperville, Ill. 60540
THE TUTTER BUGLE (for collectors of the works of Leo Edwards), 47 Main St., Bisbee, Arizona 85603
THE NEWSBOY (for collectors of the works of Horatio Alger, Jr.), 4907 Allison Dr., Lansing, Mich. 48910
THE DIME NOVEL ROUND-UP (for dime novel and boys' book collectors), 87 School St., Fall River, Mass. 02720

Appendix II: Franklin K. Mathiews, "Blowing Out the Boy's Brains"

(This article by Mathiews, which first appeared in the November 18, 1914, issue of OUTLOOK, should provide some amusement and some insight into the mind of one early critic of series fiction for boys, particularly the Stratemeyer Syndicate. Mathiews was the Chief Scout Librarian of the Boy Scouts of America, and, as the reader will soon discover, he felt that the books produced by Edward Stratemeyer were evil influences on America's youth and deserved his attack whenever possible.)

"What 1,500 School Children Did between Friday and the Following Monday" and "The Hobbies of 933 Boys" were the captions of two charts that attracted universal attention at the Rochester, New York, Child Welfare Exhibit recently held. In both cases reading claimed the largest percentage of time. That is most gratifying; but it must be understood that practically in all surveys of children's reading made by librarians and teachers almost without exception the unwelcome fact is disclosed that the books of the "underground library" are as influential as those circulated by public means.

Happily, though, the volumes of the dime or the nickel novel are fast disappearing from this private circulating exchange. Through the good influences of the public libraries and schools and the successful competition of the "movies" the "yellow-back" is being hard hit. But, alas! the modern "penny dreadful" has not been banished quite so completely as at first appears. Its latest appearance is in the disguise of the bound book, and sometimes so attractively bound that it takes its place on the retail book-store shelf alongside the best juvenile publications.

In making a survey of children's reading in a certain Southern city recently, in the very best book-store I found the famous Frank Merriwell nickel novel series bound in cloth and selling for fifty cents. And I happen to know that the author of this series, under another name, is writing other books for the same publishing house. The fact of the business is that the passing of the half-dime novel has meant lean times for the authors of this type of reading. I have it upon very good authority that the circulation of the leading nickel novel has been reduced from 200,000 to 50,000 a week. Consequently these writers must find a new market for their output; and this is supplied for the most part by some of those publishers whose books are producers of slot-machine juveniles.

The public will, I am sure, be interested in knowing just how most of the books that sell from twenty-five to fifty cents are, not written, but manufactured. There is usually one man who is as resourceful as a Balzac so far as ideas and plots for stories are concerned. He cannot, though, develop them all, so he employs a number of men who write for him. I know of one man who has a contract to furnish his publisher each year with twenty-five books manufactured in this way. Another author manufactured last year more than fifty. By such methods from year to year the popular-priced series are kept going, the manager of the writing syndicate being able to furnish the publisher upon demand any kind of a story that may be needed.

In almost all of this "mile-a-minute fiction" some inflammable tale of improbable adventure is told. Boys move about in aeroplanes as easily as though on bicycles; criminals are captured by them with a facility that matches the ability of Sherlock Holmes; and when it comes to getting on in the world, the cleverness of these hustling boys is comparable only to those captains of industry and Napoleons of finance who have made millions in a minute. Insuperable difficulties and crushing circumstances are as easily overcome and conquered as in fairy tales. Indeed, no popular character of history or legend or mythological story was ever more wise, more brave, more resourceful, than some of these up-to-the-minute boy heroes are made to appear in the Sunday supplement juvenile stories.

I have just been reading a book of this type in which the captain of a new submarine craft is represented to be a boy of sixteen; "though so young, he had," so the author says, "after a stern apprenticeship, actually succeeded in making himself a world-known expert in the handling of submarine torpedo-boats." Continuing, we are told that with this brilliant young genius there are two other sixteen year old boys, and it is (here I quote from the book) "rumored, and nearly as often believed, that these three sea-bred young Americans know as much as any one in the United States on the special subject of submarine boat building." In a previous volume of the series, "these three young friends secured the prize medal at Annapolis, where for a brief time they served as instructors in submarine work to the young midshipmen at the Naval Academy."

"Never mind how big a rascal he may be,
Every fellow is another entity!
  There's a good man and a bad,
  Both a sane man and a mad,
In 'most every human being that we see."

I will leave my readers to decide whether it was "a good man" or "a bad," "a sane man" or "a mad," who wrote the book from which I have taken these extracts.

Because these cheap books do not develop criminals or lead boys, except very occasionally, to seek the Wild West, parents who buy such books think they do their boys no harm. The fact is, however, that the harm done is simply incalculable. I wish I could label each one of these books: "Explosives! Guaranteed to Blow Your Boy's Brains Out."

One of the most valuable assets a boy has is his imagination. In proportion as this is nurtured a boy develops initiative and resourcefulness. The greatest possible service that education can render is to train the boy to grasp and master the new situations as they constantly present themselves to him; and what helps more to make such adjustment than a lively imagination? Story books of the right sort stimulate and conserve this noble faculty, while those of the viler and cheaper sort, by overstimulation, debauch and vitiate, as brain and body are debauched and destroyed by strong drink.

If you take gasoline and feed it to an automobile a drop at a time, you get splendid results, because you have confined and directed it with intelligent care and caution. Take the same quantity of gasoline and just pour it out and you either don't get anywhere or you get somewhere you don't care to go. Here is an apt illustration of the proper use of the elements that must enter in to making good books for boys. For, let it be understood, the good book for the average boy must be one that, as the CENTURY MAGAZINE says is "wholesomely perilous." And what is meant is the: the red-blooded boy, the boy in his early teens, must have his thrill; he craves excitement, has a passion for action, "something must be doing" all the time; and in nothing is this more true than in his reading.

The difference between a TREASURE ISLAND and a modern "thriller" in its many editions is not a difference in the elements so much as the use each author makes of them. A Stevenson works with combustibles, but, as in the case of using the gasoline, he confines them, directs them with care and caution, always thinking of how he may use them in a way that will be of advantage to the boy. In the case of the modern "thriller" the author works with the same materials, but with no moral purpose, with no real intelligence. No effort is made to confine or direct or control these highly explosive elements. The results is that, as some boys read such books, their imaginations are literally "blown out," and they go into life as terribly crippled as though by some material explosion they had lost a hand or foot. For not only will the boy be greatly handicapped in business, but the whole world of art in its every form almost is closed to him. Why are there so few men readers of the really good books, or even of the passing novels, sometimes of real worth? Largely, I think, because the imagination of so many men as boys received such brutal treatment at the hands of those authors and publishers who give no concern as to what they write or publish so long as it returns constantly the expected financial gain.

The natural thing would be for me to tell you the titles of these books. Space will not permit. It would take pages to give the titles even of those that have been published in the last three months, which, with scores of others, will make up the annual supply for the holiday season, when these books are sold by the million. And the very fact that so many are used for Christmas gifts makes all our children liable to this pernicious influence. Indeed, at that time tens of thousands of them will be distributed through Sunday-schools at the annual children's Christmas festival, and it is very possible that you will yourself purchase them for your own children, since they are on sale everywhere, even many of the denominational publishing houses listing them in their catalogues.

How shall we find a way out? It cannot be said too emphatically that, if supervision be given, it is comparatively easy to win children from any form of these sensational books. Boys read these books because they have in them just those elements that appeal so much to boys. But that is not to say that boys will not better and the best books.

I discovered a striking instance of this as told by a bookseller in South Carolina. I found in his store a table of nickel novels. He said that the sale of these had in the last few months fallen off ninety-five per cent, and he also told me, with considerable pleasure, the cause. The sale of the modern "penny dreadful" had been made among the mill boys of his town, but recently the mill-owner had engaged a Young Men's Christian Association secretary to work among his boy employees. This welfare worker, recognizing the worth of boys' reading, has promoted a system of traveling libraries through the several mills, with the result that the nickel novel has become a thing of the past. And it is always so. A multitude of as successful experiences might be cited.

What about the bookseller, then? I would answer with confidence that the average bookseller is not disposed to promote the sale of pernicious or wicked books. In a number of instances booksellers have told me that they would remove from their stock any book I thought objectionable. Not long ago the manager of the book section of a department store in a New England town read an article condemming cheap and poor children's books. He realized that it was exactly the kind of books that he was selling mostly. Through a friend he sent some of these books to the local children's librarian, whose report, of course, confirmed his fear that they were not wholesome. Since then he has not pushed so hard the sales of such books, and has paid more attention to the better books for children.

So we must look further, but not far--only to the other side of the counter. The chief reason why so many of these trashy books are circulated through the retail trade is because they are so cheap. The "weakness" is not with the boy's taste, but with the parent's pocketbook; the fault lies not so much behind the counter as in front of it. But help is near to meet this weakness and correct this fault. Many of the reputable publishers are placing in competition with the trashy books reprint editions of some of their very best juveniles, all of them written by those modern authors whose books are so popular with all boys. These reatil for fifty cents. Printed from the origianl plates, they are in every way practically equal to the editions which sold on first publication at prices ranging from one dollar to one dollar and fifty cents. So widely have these reprint books been distributed through the retail trade that they may be found wherever books are sold.

Just as I am closing this article there comes to my desk a letter from a scoutmaster in Lansing, Michigan. To the letter a postal card is attached signed by the sheriff stating that "information is wanted relative to the whereabouts of Guy Arthur Phinisey, who left his home in Lansing, Michigan, on September 2, 1914," etc. In the letter of the scoutmaster I find these significant words: "From the information I have received there seems to be no reason for his leaving home of his own accord. He has a good home, and his parents seem quiet but thrifty. The only possible clue I can find is 'cheap reading.'"

Of course not every boy who indulges himself in "cheap reading" will be so affected, but who of us is wise enough to know which one it is that will be so influenced?

AND SHE LET ONE SADDLE OXFORD DROP LAZILY FROM HER TOE

Gail Renee Rissi, Graduate Student, Southern Illinois University

Someday, simply for lack of any excitement, open a teenage romance novel, and there it is--a lack of any excitement. Adolescent romance novels are boring; they're usually outdated, and they're read. On almost any given page, some imaginary teenage girl is pulling a fuzzy pink cardigan around her shoulders or denying some shy, crew-cutted boy his goodnight kiss or shopping for a new "party dress and pink pumps" for the country club dance. After studying fifteen popular teenage romance novels, I have moved from a state of bewilderment to one of understanding, however incomplete, as to the immense popularity of this reading interest of teenage girls.

In the past, romance stories held no interest for me, so I decided to discover exactly what I had missed. I selected books from two public libraries in two southern Illinois communities, as I needed to know what was being read before I could decide why it was being read. Thus, I based my selections on popularity. My method was not extremely scientific, but I felt that it served my purpose well. I simply went to two libraries, compared circulation cards, asked the librarians' opinions, and thus found those books which received the greatest circulation. Some of the books actually had waiting lists. I did limit the number of books to include no more than three books by one author. (I was afraid I would be reading 15 books by Rosamond Du Jardin.) The two lists from the two libraries were very nearly identical, which made my selection much easier. I limited the sampling, so that the final bibliography includes a total of 15 books by 11 different authors. (These books are listed at the end of this article.)

I had only read four of the books when I began to get confused. For example, I kept expecting David to show up again, when I realized that he was in another book. The plots and characters were so much alike that I simply could not keep them straight. I began to make detailed notes as I read, paying careful attention to similarities. I tallied the similarities, the result of which is a set of "common characteristics." It seemed that the authors of these books felt that these are the things the adolescent girl wants in her story. I include them here because they are interesting. Some are amusing; they helped me form my evaluation of the books as a whole.

COMMON CHARACTERISTICS

1. The story takes place in a small town. In only one of the stories was the action placed in a city. In 14 of the stories the setting was a small town with some cool middle class name, such as Edgemont, Meadowood, Lawndale, etc.
2. The girl's family is middle to upper-middle class. This was the situation in 14 of the stories. In the remaining one, there was some question as to whether or not the family quite made the middle-middle class bracket.
3. The story takes place during one summer. (Maureen Daly, you're still with us.) This was the setting in 13 of the stories. The remaining were set at the beginning of the school year.
4. All 15 of these very popular books were completely outdated. I classed 3 of them as tolerable; the remaining 12 were absurd.
5. The girl (main character) is between 16 and 17 years old. In 9 of the novels a sixteen-year-old was the main character; in five, a seventeen year old. In only one book was the girl older--eighteen.
6. The girl's parents are completely one-dimensional.
   A. 11 of the mothers were flat, fairly-pretty, medium-old/young, medium-tolerant, medium-sweet, nothing mothers. Four of the mothers were nagging,

status seeking, pushing, interfering, sarcastic women. In no novel was the character of the mother well developed.
B. The fathers were all flat, providing, vaguely dignified, non-interfering, shadowy characters. They would have gotten along well together. They consist of four bank executives, two vice-presidents of firms, two English teachers, one tax consultant, one lawyer, two traveling salesmen, and three fathers who had a "business" in an "office."

7. The novels are saturated in upper middle class values.
   A. In seven of the novels, the parents of the girl play bridge with the parents of her boyfriend. In six of the novels, the parents of both boy and girl belong to the same country club.
   B. In fourteen of the novels, direct references and preparations were made for the girl to attend college--always of her choice.
   C. In ten of the novels, the girl talks or thinks about "loving the big old house; it used to be her grandfather's" or, "loving her shady street where all the huge old homes were."
8. Everyone has a nickname. In 12 of the 15 novels, the main character was called something like Twink, Beef, Skinny, or Joby. There was always some explanation as to why the name "stuck."
9. Jealousy was the main element in the action. In all 15 novels, jealousy over another boy or girl played a vital part. This is no wonder as a total of 18 temporary characters were the reasons for the jealousy. They usually arrived in the form of a summer visitor or someone's niece or nephew from out of town.
10. The girl is usually a plain, rather tall, rather awkward brunette who hasn't yet been discovered. This was the case in 13 of the novels. In 11 of the novels, however, she had as a best friend a cute, bubbly, very much discovered blond. In only one book did the plain main character have a plain girl friend, almost more nothing than she was.
11. The story is often the ugly duckling/swan story. In 11 of the novels, the plain girl became the belle of the ball when a certain athletic boy invited her to the dance.
12. The boys must be athletes. In 14 of the stories, the boys of any importance were star football or basketball players.
13. In all of the stories, the girls were very intelligent, and usually very interested in poetry, writing, or tutoring the less intelligent boy.
14. Almost one-half or more of the action concerns a prom or big formal dance. This was the case in each of the 15 novels.
15. All 15 novels had happy endings.
16. All loose ends are tied up. Only one of the novels had a somewhat open ending. The other 14 were carefully concluded and explained.

I realize that these characteristics are drawn from only 15 novels. I suggest that they are general characteristics of nearly all adolescent romance novels.

Compiling these similarities made me aware of my reactions to the novels. However, I had little trouble in forming my evaluation with or without their aid. These novels are unbelievably bad. They offer weak stereotype plots, often superficial and sometimes absurd. There's a complete lack of character development. I hadn't really expected them to be good, but I was surprised to find that they were so bad.

The final question, then, becomes more obvious than ever. If, in truth, these novels are so bad, why are they so popular with teenage girls? Reaching back into my own high school years, I have arrived at a conclusion. In the beginning, (when I was in high school) I was in love with Tom. We must have made and broken vows a thousand times before we went our separate ways. That isn't important. What is important, however, is that everyone, with very few exceptions, has a Tom. Every girl has one boy whom she says she will never forget. She says she is in love and she is. Perhaps she is in love, but doesn't love him. Perhaps he doesn't love her. In any event, she and he don't stay or get together.

Some of my friends are still trying to prove that there's a way to work it out with that first love they've been struggling with for three or more years. Unfortunately, two people who meet in high school and date for any length of time have to grow up together. Just to test my theory, I went through my high school year book, making a record of the "first loves" that continued. Of those relationships that I could remember, only two of 61 stayed together. The mortality rate supported my point.

When it was pointed out in a Literature for the Adolescent class that "the fat girl doesn't want to read books about another fat girl," I thought about the idea for some time. The same theory applies here, with one exception. The high school girl who is miserably in love does want to read books about another girl who is miserably in love, but she doesn't want them to end the way her story will probably end. She wants hope. In the adolescent romance novel, the teenage girl finds her frustrations, her misunderstandings, her jealousies and her problems. She also finds the hope that, in the end, the girl always gets her guy. The love that is felt by the teenage girl is the second most important thing in her life. Having that love returned is the first. That the adolescent girl in the novel "lets one saddle oxford drop lazily from her toe" isn't important. What is important is that she is fulfilling a very real need for a very real adolescent.

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DO ADOLESCENTS READ RECOMMENDED LITERATURE?

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Have you ever been confronted with the task of choosing books which you hope will interest adolescent readers? If so, perhaps you, too, have found lists of recommended books numerous and confusing. You may have discovered that there are no lists of books or series of reviews which seem entirely adequate to guide you as you make a selection. Few sources, if any, specifically recommend best books for adolescents--the lists either recommend books for children, for young adults, or for both. As a consequence, selections made from lists of recommended books may often be made haphazardly. After receiving and reviewing the selections a further question may be raised: Do those who select books for recommended book lists consider the recent developments in literature for adolescents as well as adolescent reading interests?

Authorities who have written about literature for adolescents such as Appleby, Burton, Davis, and LaRoque have reported their observations of recent developments from their personal reading and studies. One of their observations is that writers of literature for adolescents have recently exhibited more freedom in writing of life, and are telling it like it is. They contend that writers are dealing more with subjects which have heretofore been considered taboo; drugs, sexual honesty, racial problems, and the mis-meshing of the generations are among the subjects which are now more openly discussed. However, a study of lists of recommended literature for adolescents for the years 1966 to 1970 shows that the "tell it like it is" books are not making some of the "Best Books" lists and may not, as a result, be finding their way into classrooms and school libraries.

In order to find out if the recent developments in literature for adolescents were reflected in books on recommended book lists, a study of books selected from five sources which recommend books was conducted.

Teachers and librarians were consulted regarding those sources which (insofar as could be determined) were likely to be available and used when selecting books. Five sources were chosen as representative sources from which recommended books might be selected. Those sources were: TOP OF THE NEWS "Best Books"; SCHOOL LIBRARY JOURNAL "Best Books"; BOOKS FOR YOU, a publication of the National Council of Teachers of English; BEST BOOKS FOR CHILDREN, 1970 and the ILLINOIS READING SERVICE. The latter source was chosen as a representative of state book lists. In addition, CHILDREN'S BOOKS IN PRINT, 1970 was used as a reference to determine year of publication and probable grade level of the books when such information was not given.

An examination of these five sources revealed that fewer than 225 books appeared on at least two of the five lists, and only 132 books appeared on at least three of the five lists. Perhaps this apparent lack of agreement is not so startling as it might seem when one realizes that over 20,000 new titles are published annually. Selecting twenty or thirty titles annually from this number for adolescent readers is indeed a tough assignment!

Because twenty-one and twenty books were recommended by at least three of the five sources for the years 1966 and 1969 respectively, it seemed appropriate to use a similar number of recommended books for the years 1967 and 1968. Consequently, twenty recommended books were chosen for each of these years by a table of random digits. The final sample of recommended literature, therefore, consisted of eighty-one books.

The list below shows the original list of 132 books as well as the final sample of 81 books. The year of publication is also given for each of the recommended books. Forty-seven of the eighty-one books were fiction, thirty were nonfiction, and four were poetry collections. No drama appeared in the sample. This study, therefore, supported a theoretical assertion by Burton: nonfiction appears to be increasingly prominent in literature for adolescents. In this list, an * appears before a title not used in the final sample.

* Arnold Adoff, ed. BLACK ON BLACK: COMMENTARIES BY NEGRO AMERICANS (1968)
* Joan Aiken, NIGHTBIRDS ON NANTUCKET (1966)
* Lloyd Alexander, THE HIGH KING (1968)
Lloyd Alexander, TARAN WANDERER (1967)
William Armstrong, SOUNDER (1969)
* Isaac Asimov, THE DARK AGES (1968)
* Isaac Asimov, IS ANYONE THERE? SPECULATIVE ESSAYS ON THE KNOWN AND THE UNKNOWN (1967)
Isaac Asimov, THE ROMAN REPUBLIC (1966)
Beryl Barr, WONDERS, WARRIORS, AND BEASTS ABOUNDING: HOW THE ARTIST SEES HIS WORLD (1967)
Mary Batten, DISCOVERY BY CHANCE: SCIENCE AND THE UNEXPECTED (1969)
Frank Bonham, THE MYSTERY OF THE FAT CAT (1968)
* Bernarda Bryson, GILGAMESH: MAN'S FIRST STORY (1967)
Robert Burch, QUEENIE PEARY (1966)
* Peter Burchard, BIMBY (1968)
Hester Burton, IN SPITE OF ALL TERROR (1969)
Natalie Carlson, SAILOR'S CHOICE (1966)
Albert Z. Carr, A MATTER OF LIFE AND DEATH: HOW WARS GET STARTED--OR ARE PREVENTED (1966)
* Wilfred Cartey, THE WEST INDIES (1967)
Eldridge Cleaver, SOUL ON ICE (1968)
Vera and Bill Cleaver, WHERE THE LILIES BLOOM (1969)
* Robert Cohen, THE COLOR OF MAN (1968)
Larry Collins and Dominique Lapierre, OR I'LL DRESS YOU IN MOURNING (1968)
Olivia Coolidge, EUGENE O'NEIL (1966)
John Donovan, I'LL GET THERE. IT BETTER BE WORTH THE TRIP (1969)
Stephen Dunning, et. al. REFLECTIONS ON A GIFT OF WATERMELON PICKLE (1967)
Stephen Dunning, et. al. SOME HAYSTACKS DON'T EVEN HAVE ANY NEEDLE AND OTHER COMPLETE MODERN POEMS (1969)
Gerald Durrell, BIRDS, BEASTS, AND RELATIVES (1969)
* Ella Thorp Ellis, ROAM THE WILD COUNTRY (1967)
* Anita Feagles, ME CASSIE (1968)
Aileen Fisher, VALLEY OF THE SMALLEST: THE LIFE STORY OF A SHREW (1966)
Geraldine Flanagan, WINDOW INTO AN EGG: SEEING LIFE BEGIN (1969)
* James Forman, HORSES OF ANGER (1967)
James Forman, THE TRAITORS (1968)
* Paula Fox, HOW MANY MILES TO BABYLON? (1967)
Paula Fox, THE KINGS FALCON! (1969)
* Leon Garfield, MISTER CORBETT'S GHOST (1968)
* Leon Garfield, SMITH (1967)
Patricia Garlan and Maryjane Dunstan, ORANGE-ROBED BOY (1967)
* Alan Garner, THE OWL SERVICE (1968)
Robert Goldston, THE GREAT DEPRESSION: THE UNITED STATES IN THE THIRTIES (1968)
Robert Goldston, THE NEGRO REVOLUTION (1968)
Robert Goldston, THE RISE OF RED CHINA (1967)
Roger L. Green, TALES OF ANCIENT EGYPT (1968)
Horace Gregory, THE SILVER SWAN: POEMS OF ROMANCE AND MYSTERY (1966)
Jean-Pierre Hallet, CONGO KITABU (1966)
* Virginia Hamilton, THE HOUSE OF DIES DREAR (1968)
* William Marion Hardy, U.S.S. MUDSKIPPER (1967)
* Erik Hangaard, THE LITTLE FISHES (1967)
* Esther Hautzig, THE ENDLESS STEPPE: GROWING UP IN SIBERIA (1968)
* Finn Havrevold, UNDERTOW (1968)
Ann Head, MR. AND MRS. BO JO JONES (1967)
* Christopher Headington, THE ORCHESTRA AND ITS INSTRUMENTS (1967)

Eleanor B. Heady, WHEN THE STONES WERE SOFT: EAST AFRICAN FIRESIDE TALES (1968)
* Elizabeth Helfman, SIGNS AND SYMBOLS AROUND THE WORLD (1967)
* Willard Heaps, WANDERING WORKERS (1968)
* E.W. Hildick, MANHATTAN IS MISSING (1969)
S.E. Hinton, THE OUTSIDERS (1967)
Walter C. Hodges, THE MARSH KING (1967)
* Langston Hughes, ed. BEST SHORT STORIES BY NEGRO WRITERS (1967)
Irene Hunt, UP A ROAD SLOWLY (1966)
* Ross E. Hutchins, THE ANT REALM (1967)
* Daniel Inouye, JOURNEY TO WASHINGTON (1967)
Corinne Jacker, THE BLACK FLAG OF ANARCHY: ANTISTATISM IN THE UNITED STATES (1968)
Elizabeth Janeway, IVANOV SEVEN (1967)
* Weyman Jones, EDGE OF TWO WORLDS (1968)
Lucy Kavaler, DANGEROUS AIR (1967)
* John Kiddell, EULOOWIRREE WALKABOUT (1968)
Coretta Scott King, MY LIFE WITH MARTIN LUTHER KING, JR. (1969)
* Arthur H. Klein and Mina C. Klein, PETER BRUEGAL THE ELDER: ARTIST OF ABUNDANCE (1968)
Joseph Krumgold, HENRY 3 (1967)
John Lawson, THE SPRING RIDER (1968)
* Madeline L'Engle, THE YOUNG UNICORNS (1968)
* Ursula K. Le Guin, A WIZARD OF EARTHSEA (1968)
Julius Lester, sel. and ed. TO BE A SLAVE (1968)
Leonard Levitt, AN AFRICAN SEASON (1967)
Robert A. Liston, DOWNTOWN: OUR CHALLENGING URBAN PROBLEMS (1968)
Myra Livingston, A TUNE BEYOND US (1968)
Walter Lord, INCREDIBLE VICTORY (1967)
Margaret Lovett, THE GREAT AND TERRIBLE QUEST (1967)
Robert M. McClung, LAST WILD AMERICA: THE STORY OF OUR EXTINCT AND VANISING WILDLIFE (1969)
James Marshall, MY BOY JOHN THAT WENT TO SEA (1967)
Melissa Mather, ONE SUMMER IN BETWEEN (1967)
William Mayne, EARTHFASTS (1967)
Anne Mehdevi, PARVEEN (1969)
Sheila Moon, KNEE-DEEP IN THUNDER (1967)
Janet G. Moore, THE MANY WAYS OF SEEING: an INTRODUCTION TO THE PLEASURES OF ART (1969)
Miriam Morton, VOICES FROM FRANCE (1969)
Jefferson E. Murphy, UNDERSTANDING AFRICA (1969)
* Cordner Nelson, THE JIM RYAN STORY (1967)
John Neufeld, EDGAR ALLAN (1968)
* Barbara Nolen, ed. AFRICA IS PEOPLE (1967)
* Scott O'Dell, THE BLACK PEARL (1967)
* Scott O'Dell, THE DARK CANOE (1968)
Scott O'Dell, THE KING'S FIFTH (1966)
Mary O'Neill, THE WHITE PALACE (1966)
* Reginald Ottley, RAIN COMES TO YAMBOORAH (1968)
Gordon Parks, A CHOICE OF WEAPONS (1966)
Ellis Peters, BLACK IS THE COLOUR OF MY TRUE LOVE'S HEART (1967)
Charles Portis, TRUE GRIT (1968)
* Chaim Potok, THE CHOSEN (1967)
* Kenneth Rexroth, THE COLLECTED SHORTER POEMS (1967)
Grace Richardson, DOUGLAS (1966)
* John M. Ridgway and Chay Blyth, A FIGHTING CHANCE (1967)
Vernoica Robinson, DAVID IN SILENCE (1966)
Bella Rodman, LIONS IN THE WAY (1966)
Joseph Samachson, ARMOR WITHIN US: THE STORY OF BONE (1966)
Katherine Savage, THE STORY OF MARXISM AND COMMUNISM (1969)
* Budd Schulberg, FROM THE ASHES: VOICES OF WATTS (1967)
Elizabeth Seeger, adapt. THE RAMAYANA (1969)
* Susan Sheehan, TEN VIETNAMESE (1967)
* Mikhail Sholokhov, FIERCE AND GENTLE WARRIORS: THREE STORIES (1967)
* Robert Silverberg, THE MORNING OF MANKIND: PREHISTORIC MAN IN EUROPE (1967)
Hilda Simon, INSECT MASQUERADES (1968)
* Isaac Singer, THE FEARSOME INN (1967)
Isaac Singer, ZLATCH THE GOAT AND OTHER STORIES (1966)
* Zilpha K. Snyder, THE EGYPT GAME (1967)

Ivan Southall, ASH ROAD (1966)
* Elizabeth Speare, THE PROSPERING (1967)
* Joyce Stranger, BREED OF GIANTS (1967)
William Styron, THE CONFESSIONS OF NAT TURNER (1967)
Ann and Myron Sutton, AMONG THE MAYA RUINS (1967)
Theodore Taylor, THE CAY (1969)
* Jean Thompson, THE HOUSE OF TOMORROW (1967)
* John R. Townsend, GOOD-BYE TO THE JUNGLE (1967)
John R. Townsend, TROUBLE IN THE JUNGLE (1969)
Geoffrey Trease, THIS IS YOUR CENTURY (1966)
Edwin Tunis, SHAW'S FORTUNE (1966)
Nancy Veglahan, THE SPIDER OF BROOKLYN HEIGHTS (1967)
* John Walsh, TIME IS SHORT AND THE WATER RISES (1967)
Bryce Walton, CAVE OF DANGER (1967)
James Watson, THE DOUBLE HELIX (1968)
Barbara Wersba, THE DREAM WATCHER (1968)

If we assume that the authorities are accurate in their observations of the recent developments in literature for adolescents, we would expect the sample of recommended books to have dealt with drugs, teen-age marriages, racial and religious discrimination, non-middle class levels of living, and a frankness about sexual activity. In addition, we would have expected the sample to contain books selected on the basis of what authorities such as G. Robert Carlsen say about adolescent reading interests. Consequently, books dealing with car racing, science fiction, sports, athletics, factual war experiences and social issues would have been among the contents of recommended books.

However, a study of the books contained in the sample of recommended literature for adolescents for 1966 to 1970 revealed that few of the books reflect the recent developments reported by the authorities. In addition, some of the known reading interests described by Carlsen apparently were overlooked.

As the writers examined the eighty-one recommended books in the sample for the content that was reportedly prominent in the literature for adolescents, the following observations were made:

1. None of the recommended books was primarily concerned with drugs, their use or effects. Two of the eighty-one books incidentally mentioned drugs.
2. None of the books was primarily concerned with the exploration of space, religious discrimination, dropping out of school, alcoholism, the so-called generation gap, riots, or demonstrations.
3. Few books presented adult sexual experiences, overtly or covertly.
4. One book dealt with the problem of teen-age pregnancy.
5. One book dealt incidentally with adolescent homosexual tendencies.
6. Six of the recommended books contained references to sexual activity other than kissing.
7. Ten books in the total sample of recommended literature contained profanity other than an occasional damn or hell.
8. None of the books was vocationally oriented in such a way as to present factual vocational information to adolescent readers.
9. Two books contained an honest and genuine discussion of the effects of divorce upon adolescents.
10. Nearly all of the fiction books contained an adolescent who was twenty years of age or under among the principal characters.
11. The nonfiction books dealt primarily with some aspect of history or science, or were biography or autobiography.
12. Eighteen of the books recommended for adolescents contained some

aspect of racial strife.

By examining the list of recommended books in the sample and considering adolescent reading interests, several omissions were noted.

1. None of the recommended books in the sample dealt with science fiction.
2. None of the recommended books dealt with cars, car racing, motorcycles, rebuilding engines, drag racing or professional racing.
3. None of the recommended books dealt with sports, sports writers, athletics or athletes, professional or amateur.
4. None of the recommended books dealt with either a factual or fictionalized account of the recent Indo-China conflict.

Omissions such as these raise serious questions. Are those who are selecting recommended literature for adolescents guarding or censoring the reading of adolescents? Are they considering the known interests of adolescents? Are they, unconsciously perhaps, focusing on books that present academic and factual information which they think adolescents ought to read? Does the content of recommended literature for adolescents avoid the controversial social concerns of our decade?

Based on this sample of recommended literature, it does appear that there is a gap between what authorities find to be recent developments and what is being recommended for adolescents to read. If this is true, then at least two questions unanswered by this study seem pertinent: Are new techniques of choosing "Best Books for Adolescents" needed, and are adolescents interested in reading recommended literature?

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A FOURTEEN YEAR OLD BOY REPORTS ON HIS READING

Ruth K. J. Cline, University of Colorado

In late summer 1969, my brother and his family were passing through Colorado on their way to spend a year on assignment in California. Having recently been smitten with the strong desire to own a mini TV set, my fourteen year old nephew was seeking ways to make some money for the purchase. Knowing that he enjoyed reading, I suggested that he write a card on each book he read and I would pay him one dollar per card! I didn't realize that he was such a prolific reader!! But I thought it was well worth it in terms of getting to know him better and to see first-hand what an adolescent boy gets from his reading. His insights might be helpful to other teachers or friends of young boys.

Dick chose these books himself, according to his own interests. My assignment for him was that he write the bibliographic information, a brief summary of the plot, a statement of what he thought the theme of the book was, and his personal reaction to the book. . . if he would recommend the book to other readers, and if so, to whom. He reported on twenty-seven books from the end of September until that Christmas when the TV set was purchased and the incentive for writing cards ran out. . .but not the reading habit! He is still a good reader with an expanding variety of interests.

At the time of our "contract" he was reading mostly in the areas of war and adventure, science fiction, and cars, with some books from the best-seller list thrown in. Some of the books and selected reactions are given below.

WAR AND ADVENTURE:

Knebel and Bailey's SEVEN DAYS IN MAY, "I think the authors are trying to show that in recent years the military has gained an increasing amount of power in politics and that if it is not stopped, it could get into such a position as put forth in this book. . .Everybody should read this book, for it could happen."

Kenneth Poolman, TEACH 'EM TO DIE, "This is a tale of the sea. A WWI cruiser is accidentally crossed by the most modern German ship in WW II. The story before the battle is just a build-up for the climax, which is really worth the time taken to read the chapters which precede it. The old cruiser is manned by training cadets, has four decrepit six-inch guns and happens to be the oldest ship afloat in the British navy. I liked this book because an underdog often has a chance for survival, if he will take that chance."

Michael Kelley's, ASSAULT, "The story of four men who must make a last minute attempt to destroy a top secret German gas installation which is making the gas which goes into a secret weapon and must, at all costs, be eliminated. This story is typical of British wit and cynicism and courage."

Norman Daniels' STRIKE FORCE, "This is a more or less conventional war story about a tank squadron sent on a hit and run mission behind enemy lines. The colonel commanding the squadron and a tank commander have met before, it turns out, and the colonel, in the eyes of the tank commander, is a coward. I didn't particularly like this book. For some reason the plot just didn't catch my interest. My guess is that students who like simple down to earth war stories might like this book, though, as I said, it is not a very exciting or enthralling story."

Nevil Shute's ON THE BEACH, ". . .I think the author is trying to show how human nature will carry through in moments and times of stress; and the end of the world may certainly be called stress! I think this book is not only an excellent adventure story, but an exciting probe into the deeper meaning of life, and how we take it so much for granted until we must part with it."

John Winton's HMS LEVIATHAN, "A young British naval officer goes aboard a reputedly 'jinxed' aircraft carrier as its second in command. . .The author is trying to show that the rules and regulations that were applied to the old time British fleet do not apply to the modern day ship and crew. He also conveys the deep difference between an officer and a sailor and the loneliness of command."

David Satherley's PRIVATE NAVY, "A British motor launch goes to Yugoslavia during WW II with a mission involving sailors, soldiers, partisans, and a hunt for a missing scientist who is the real reason for the mission. Every page of this book was a dramatic adventure in itself and full of adventure."

Edward Beach's RUN SILENT, RUN DEEP, "I think the author is describing the true life of one who lives in a submarine in time of war. The exaltation of a hit, the depression of a miss, the helplessness of being depth charged: all these are part of a submarine's life. . .This was very enjoyable, because it was not only made up of a number of facts, but really showed from a personal point of view what was happening."

Robb White's UP PERISCOPE, "I think the theme of this book is to show that a man can overcome fear if the stakes are high enough, as the young lieutenant in this story did. I liked it because it was exciting and had a real touch of truth in it, which many submarine stories do not have."

Joseph Heller's CATCH 22, "I truly liked this book, mostly because it was funny, but also because it showed me what war can do to men. The antics of the pilots and men in this story are hilarious, but underneath it all I think the author is showing that the men are trying to keep from realizing the horrors they face daily, trying to hide from reality."

David Westheimer's SONG OF THE YOUNG SENTRY, "This is the story of a young American navigator whose plane was shot down near Italy and of the two years which he and his friend, the co-pilot, spent in captivity. It is a story of deprivation, greed, dirt and loneliness...This book is for all those people who have wondered what it is like not to be able to do what they want to do or go where they want to go, under penalty of death. (I am not so sure girls would appreciate or enjoy this book as much as boys would.)"

John le Carre's THE SPY WHO CAME IN FROM THE COLD, "This is the complex and highly detailed story about a plot on the part of Her Majesty's Secret Service to kill the top espionage man in the Eastern zone of Germany, the so-called German Democratic Republic. But the story is so complicated and twisted that the reader doesn't really know what is going on until the end of the book. I think the author is trying to show the dangers of espionage and counter-espionage: that they are not the thrilling cloak and dagger mysteries of the movies, but an intricate, dangerous and necessary part of the cold war which exists today. I read this book in a matter of a few hours. I could not put it down! It is by far the best international spy story I have ever read. A must for everybody, boy, girl, young or old!"

Mark Rascovich's THE BEDFORD INCIDENT, "This is the story about how an American destroyer patrolling off Greenland (in the atomic age, not WW II) discovers a Soviet submarine inside that country's territorial waters and the relentless pursuit which follows. The captain is almost insane with the desire to make the Russian surface his sub and admit defeat and this is what makes the climax such a horrible, but terrifyingly possible one. I think the author is trying to show just how desperate and senseless the cold war is. He is also trying to show how dangerous certain on-the-spot decisions which could affect the world are (and how they have to be) made by mere mortals."

Allistair Maclean's ICE STATION ZEBRA, atomic submarine under the North pole ice cap, and WHERE EAGLES DARE, rescue of an American general from an "inaccessible" German castle. GUNS OF NAVARONNE, "the kind of adventure story you stay up all night to read. Humor and sarcasm, seriousness and deadliness all play an important part." FEAR IS THE KEY, adventure concerning a fortune in diamonds in a DC-3 lying at the bottom of the Gulf of Mexico. These stories by Maclean were all favorites!

In science fiction, Dick reported on FANTASTIC VOYAGE by Asimov, and said, "The detailed descriptions of the inside of the man's body make this book as exciting (also because of the cloak and dagger mystery added to it) a story as I've read in a long time." Arthur C. Clark's THE SPACE DREAMERS, "I think the author was trying to point out how small and puny a part man plays in the universe and also the theoretical implications of exploring space. Because we have already landed on the moon, I could compare the two voyages and what they signified." Alex Steele's THE NEW PEOPLE: THEY CAME FROM THE SEA, "A story about a group of teen-agers marooned on a desert island because of a plane crash. The island is invaded by thousands of hairy crabs which have a deadly poison that they use to stop people who try to stop them. One of the people, somehow immune, thinks he can get power by this fact, saying he can save the others, but it isn't until the end of the book that he finds out how wrong he is."

In a more general classification, we have Bruce Carter's SPEED SIX, about two men who enter an old Bentley in the International racing championship at Le Mans, France. I think the author is trying to show the romance and mystery which went into the old cars and which keeps such cars in the hearts of the men who drove them, even today." Arthur Hailey's AIRPORT, "I think this is a very exciting and good book. The author defines each separate problem as a potentially dangerous one and shows the exciting way he solves them." Thomas Hegen's MISTER ROBERTS, "shows the reader that not all war is hardship, and that humor and sadness play an important part in war. This is one of the funniest books I've ever read." John Knowles' A SEPARATE PEACE, ". . .this book was one of the few which will last a long time in my mind for it's beauty, simplicity and honesty. It is a must for people of all ages." Irving Wallace's THE MAN, ". . .the way the author does this (showing the problems of today's Negroes and those of being president) makes this the most fascinating, fantastic, enthralling book I have ever read! An impeachment trial at the end of the story does nothing to lessen the impact of the story. It is truly one of the classic novels and for everybody who is concerned with the civil rights problems of today." William Butler's THE BUTTERFLY REVOLUTION, "The story of a revolution which takes place at a summer camp and which is brought about by the boys at this camp, capturing the leaders of the camp and imposing a government on the rest of the boys. The book is a diary of a boy who is forced to take part in their revolution. The author is trying to depict today's society and the revolt which is taking place against it. He is also trying to show how power and authority, the two things upon which a dictatorship is based, can be and are misused."

To me these brief reports confirmed several things. The interest in reading can be encouraged through extrinsic motivation. Getting on a theme that is a special concern helps the student keep interest in reading several books on that theme. The same is true of an author that the student likes. Maclean and Hailey became two authors of special interest, and Dick has continued to read all the books they have written. Getting a student "hooked" on reading, per se, is crucial. . . from then on, he has the motivation and just needs the time. Students are discriminating about what they read and why they read. . .they like to tell others what they think of their reading. At fourteen, the insights gained from reading are deeper than many teachers give their students credit for having. Get off the plot and give your students a chance to look for deeper meanings!

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WHO WILL READ PRYDAIN?

Betty B. Whetton, Kenilworth School, Phoenix

Much to my dismay, I've discovered some books--good ones--but my Eighth graders don't seem to want to read them.

No trouble, my suggesting, their accepting when it came to THE OUTSIDERS, DURANGO STREET, BLESS THE BEASTS AND THE CHILDREN, THE CONTENDER, TUNED OUT, or THE CAY. They became so enthusiastic over reviews of WALKABOUT we all bought copies, read and talked and talked and wrote. They ended up feeling so superior to everyone not in "our" reading class, that somehow the copies spread throughout the school and even parents expressed thanks for a delightful reading experience. Since we have limited copies of the other books, there were long waiting lists before every request to borrow could be filled, either by other students or by parents.

So for a time, there I was, pretty smug with the reinforcement of my conviction that given the books and the opportunity to read them, one could anticipate the ordinary, healthy, normal eighth grader accepting the idea of being a fully involved reader--outside, that is, the necessity of focusing some attention on a required basal reader.

My sections had earlier, through the quirk of a mistake in scheduling, fallen heir to an extra hour weekly. All of us agreed it should be reserved for 'just' reading, nothing structured nor planned. Bringing a book, or several, and reading, knowing you wouldn't be interrupted for any cause. To satisfy my curiosity of their developing and changing reading tastes, I asked permission to keep a brief record of their choices. These mini-conversations between two mutually respectful readers have revealed more compatible tastes and shared judgments than they had thought possible. Many were surprised to discover a teacher who read voluntarily and read the books they enjoyed. Mostly, however, my notes were clues to the kind of reading I would be doing during the hour. It was with interest that I observed a couple of the girls reading on the Lloyd Alexander quintet, the PRYDAIN series.

Although the school library had THE HIGH KING, it lacked the complete series until the paperback editions arrived during the fall, about the time I had purchased my own. His TIME CAT had proved so enjoyable that I had almost put aside my aversion to reading-books-in-a-series-out-of-order the second time someone said, "You'll like this," and handed me THE HIGH KING.

As I finished THE BOOK OF THREE and went on to THE BLACK CAULDRON I was glad I hadn't given in to that momentary impulse. With THE CASTLE OF LLYR, and especially TARAN WANDERER I began to wonder if a little extra reading time couldn't be fit into the schedule and ended up carrying my books home. THE HIGH KING climaxed my exciting journey into the wonderful fantasy land of Prydain in the company of the Assistant Pig Keeper, who dreaming of becoming a hero, faces good and evil with a band of assorted but compatible friends, and accomplishes feats which are sometimes commonplace and again miraculous.

The created world, with a base, strong or tenuous, in the world of reality, has long been popular in world literature. In recent years, we have witnessed the strength such a fantasy world exerts on the imagination when Tolkien's LORD OF THE RINGS swept across college and high school and caught both older and younger readers in its net, even though he wrote for adults. To a lesser degree, C.S. Lewis' NARNIA series, written for young readers, has gained a following among adults and retained a respectable audience among junior high readers. Several book stores were visited a year ago in Los Angeles when I sought a complete paperback set. Repeatedly I was told adults bought it, and not as gifts for children. The series is to be found in the juvenile section of local bookstores; one sees interested adults leafing through the volumes. I would expect a like reaction awaits the Prydain series as more adults become familiar with or aware of it.

In the simplest terms, each is set in a richly imaginative world where magic is rather commonplace, but judiciously used. A varied cast of characters, human and animal, face forces of good and evil as quest-companions of one who dreams of heroic accomplishments. Ultimately, the decisive actions are made in terms of free choice and personal sacrifice.

Drawing upon Welsh legend and mythology, Alexander, who is an American, warns that Prydain is not entirely Wales. In the note to THE BOOK OF THREE, he says, "The chronicle of Prydain is a fantasy. Such things never happen in real life. Or do they? Most of us are called upon to perform tasks far beyond what we believe we can do. Our capabilities seldom match our aspirations, and we are often woefully unprepared. To this extent, we are all Assistant Pig Keepers at heart." Perhaps no further justification need be made for suggesting the quintet, collectively or singly, to any reader.

Taran, who actually has the care of Hen Wen, an oracular pig, lives on a small farm with Coll and Dallben, an enchanter of great age, and dreams of a glorious future in which he'll solve the mystery of his birth. The noble Prince Gwydion, faithful Gurgi, the lovely Eilonwy are among those who join Taran in his struggle to save Prydain from the evil forces led by the Death-Lord.

THE BLACK CAULDRON continues the adventures of the defenders of Prydain. Taran discovers growing up demands difficult decisions and choices, often made with some cost to himself and others. Humor, as well as high purpose, attend their journey.

"For each of us comes a time when we must be more than what we are," Dallben answers Eilonwy when she protests her return to Mona where she's to learn how a princess behaves. She and Taran both have new quests to pursue. In THE CASTLE OF LLYR, Eilonwy is threatened again by Achren, evil enchantress, who is defeated by the courage and daring of Taran and his company. Gwydion, returning to his aid, reminds Taran that the destinies of men are interwoven, that he cannot turn away from a troubled fellow man anymore than he can ignore his own problems.

Taran's next quest becomes more personal as he seeks the answer to his own birth. TARAN WANDERER is less filled with tales of derring-do, more a confrontation on the personal and individual levels. He hopes to find a royal ancestry to match Eilonwy's and in his search learns respect and admiration for more ordinary folk who also live in Prydain. He learns to accept himself in strength and frailty with some little wisdom as any other man; yet he is unlike any other in that he is Taran.

His search concluded, Taran returns to Dallben and Eilonwy, who has learned to be a Princess and a young lady. Soon the companions are engaged in a last battle to overcome evil. In THE HIGH KING, Prince Gwydion successfully leads the army against Arawn-Death Lord. The time of parting arrives, the time when men must seek their destiny unaided any longer by the enchantments of Dallben; when the Summer Country claims its own to ever lasting life. Taran learns he may go too as his reward for faithfulness and courage. He recalls those others he had learned to love in his seekings, those who may not have this gift, and so chooses the part of a hero, striving more for others than himself. Content at last to be Assistant Pig Keeper, he becomes The High King of Prydain and Eilonwy gives up her own powers to remain as his Queen. Significantly, Dallben warns that he sets for himself tasks more difficult than any other would and that his only reward may well be an unmarked grave. Taran answers that he no longer dreams of being a hero, since he probably understands a little better what makes a hero. He envisions happiness in what he may do for others.

There is nothing didactic in Taran's realization of the true role of a hero. An over all sense of joy permeates the tales of his adventures and seekings. Strong emotional responses are experienced by the reader in the successes of those who stand for good against the forces of evil. It would seem that the joy and the hope this series offers would justify suggesting it to any young reader. A close look at reading done by such groups as mine reveals these and similar books to be missing.

The world seems too much with these young people. They have learned too well to face reality without learning how to dream of high adventure, of bravery, or of deeds done in another's behalf.

We talked one day of fantasy. Most agreed it was a valid part of life and could conceive of reading books about witches, mysteries, or mythology as they interpreted fantasy. They listed as characteristics elements of imagination, fear, courage, daring, but had no thought of the hero concept as belonging.

No agreement could be reached on those figures, real or imagined, they visualized as heroes--perhaps Washington and Lincoln were, but more in the folk sense. Constantly reiterated was their need to look behind the public facade. Armstrong, as first on the Moon, has some supporters. Most agreed you could talk in very contemporary terms in terms of sports categories, actors, actresses and comic strip characters, with the reservation they'd change next week in all likelihood. Parents, they thought, had a greater sense of heroism than they.

So I have come full circle with my question still unanswered. And none had responded to my least tentative suggestion that they might find enjoyment in Prydain. My two fellow readers had apparently gulped these as they did much of their other reading. They refused to talk about Prydain with a reluctance I can only assume reveals a determination not to be labeled as fairy tale readers, that worst of fates!

Who, then, should read the quintet?

Perhaps Alexander erred in thinking he wrote for youngsters. He may well, however, share with Tolkien and Lewis the acclaim of those born before the early 50's and who may really be at heart Assistant Pig Keepers.

THE HIT LIST IN "PAPERBACK POWER"

Robert A. Larabell, Arcadia High School, Scottsdale

In the February 1972 issue of the ARIZONA ENGLISH BULLETIN, I listed a number of books that were popular in the "Paperback Power" guided free-reading course at Arcadia High School. Listed below are the most popular of the books, listed in their order of popularity, with some comments on the "why" of their popularity as garnered from the one-to-one rap sessions with these kids.

1. A STONE FOR DANNY FISHER by Harold Robbins. The exhilarating style gets them. This is a great hooker for the virtual non-reader who proudly finds himself racing through 400 pages of action-packed, ghetto-Mafia, plot with believable, sympathetic characters. Advanced readers, too, are hooked by the significant social theme and the sensitive symbolism. Don't sweat it---it's Robbins before he became so sexually explicit.

2. THE PIGMAN by Paul Zindel. Zindel's teenagers are so "for real"--they think, talk, act and react just like our own students. From its sparkling first-person frivolity to its heartstring-tugging climax, this amazingly short little novel does it all---and even our most mature readers fail to find it trivial.

3. MR. & MRS. BO JO JONES by Ann Head. She's sixteen, pregnant (unmarried, of course), and not at all certain that she and boyfriend Bo Jo are really in love. They marry against parental, social, educational, and financial resistance, thus providing the full package of empathetic involvement for teenagers. Don't prejudge this realistic novel from the trite treatment given it by the recent boob tube film.

4. RED SKY AT MORNING by Richard Bradford. Not since CATCHER IN THE RYE has an author so successfully captured the combination of sardonic humor and initiation frustration of an older teenage boy. Josh is no Holden Caulfield in complexity, but his story will captivate every CATCHER fan, and perhaps a few others because of its more contemporary matter.

5. MY DARLING, MY HAMBURGER by Paul Zindel. The fascinating title, coupled with the students' love for THE PIGMAN, sells this short dandy about high school kids, dating, and, of course, pregnancy. Some of the kids object to the up-in-the-air ending, however Zindel's intoxicating style prevails. Incidentally, our kids are already reading the covers off Zindel's latest book, I NEVER LOVED YOUR MIND---it's lovably zany.

6. THE CATCHER IN THE RYE by J.D. Salinger. Holden Caulfield my be technically 37 now, but emotionally he's an ageless teenager with a fascinatingly mixed up thought strain, an irresistable sense of humor and one of the best initiation stories ever written. Our teenage readers automatically and effortlessly update this classic, but it does take the more mature ones to fully appreciate not only the humor but also the thematic impact of the book.

7. BLESS THE BEASTS AND CHILDREN by Glendon Swarthout. The movie and its music helped sell this book to our students, but the misfit teenagers in this story, along with its potent ecological punch, make it a winner in its own literary right. Again, it takes the more mature readers to get the full impact of the vivid characterization.

8. THE LITTLE PRINCE, by Antoine de Saint Exupery. If you think that this

fairy prince is foolishly chasing planets, wait until you see the stars he puts into the eyes of your sensitive teenagers. The kids well up with spontaneous symbolic interpretations and they refer to this little gem of a book as a "second BIBLE." Only the immature fail to be star-struck.

9. THE PETER PAN BAG by Lee Kingman. Although a high percentage of our readers claim that this story is "put on," the majority of them feel that it is "right on." In either case, the kids seem to enjoy the good-little-girl-trying-the-communal-drug-scene bit, even if it is somewhat less than consistent in its characterization. It's much better than the sad stack of "Don't-touch-the-grass" books cluttering the market.

10. THE GODFATHER by Mario Puzo. Don't worry about the early page or two of near-pornography, nor the many scenes of unbridled violence; it's too great a literary experience to let those little details stand in the way. This highly factual frightening story of the Mafia is so well written that it hooks even the most reluctant teenager, despite challenging his vocabulary and reading skills.

11. THE ANDROMEDA STRAIN by Michael Crichton. Again the film triggered the book's popularity, but this is one of those rare science fiction books whose literary appeal is not limited to eggheads or fantasizers. The only problem is that it is so logically and clearly constructed that even sophisticated English teachers find themselves believing this story about the deadly germs mistakingly dragged into Arizona from outer space.

12. CHRISTY by Catherine Marshall. Possibly the most maturely feminine book ever written, CHRISTY plucks at every womanly heart string, invariably producing empathetic vibrations of lasting reverberation. Most of our young ladies find if difficult to concur with Christy's final (marriage) decision, but until that point they proudly climb into her high shoes and walk her dusty paths, sighing, crying, laughing, and loving with her.

13. THE CROSS AND THE SWITCHBLADE by Reverend David Wilkerson. There's a double-bladed sword of teenage interest here: a frightening view of gang and ghetto life, along with living proof of the power of prayer and religion. Tough enough to satisfy the violence-in-literature buffs, but saintly enough to use in a sermon, this autobiographical documentary really hits home with the now generation.

14. MY SWEET CHARLIE by David Westheimer. An unwed 17-year-old pregnant, almost stupidly naive, daughter of a Louisiana "white trash" family learns to respect the educated militant Northern Blackman with whom she is forced to share a hideout from society, and he too discovers that bigotry is a two-way street without destiny. Our kids love this strong but unangry racial statement with its extremely powerful and dramatic ending.

15. THE HEART IS A LONELY HUNTER by Carson McCullers. Even our best readers acknowledge that it is often a chore reading this book, but empathetic involvement compels most of them to finish the book. Impressed by the depth of characterization and impact of the multifaceted theme, those who finish this book talk about it for months afterwards, but you can expect quite a few kids to put it down within the first fifty pages.

16. JOHNNY GOT HIS GUN by Dalton Trumbo. Again, this is for mature readers only, but peace-lovers and patriots alike experience a thorough emotional catharsis through this strongest, and grossest, of all anti-war books. The book is so strongly stated that publishers refused to touch it through the '40's and 50's, but teenagers can't leave it alone now.

17. THE OUTSIDERS by S.E. Hinton. A tough story about gangs and rumbles, this short novel, actually written by a 17-year-old, has a surprisingly mature style, a strong climax, and a cute ending. A few of our more discriminating readers detect the signs of literary immaturity, but the story is too good to be spoiled.

18. TO SIR WITH LOVE by E.R. Braithwaite. The Poitier film certainly stimulated interest in this book, but the subject matter itself--a black teacher in a white ghetto school--is appealing enough to overcome the occasionally stilted and verbose British literary style.

19. CATCH 22 by Joseph Heller. This modern classic, the bible of absurdity, is made to order for the relevance seeking students who need to be challenged. Even those kids who seem to be responding only to the hilarious Heller humor can almost invariably paraphrase the absurdity theme accurately. Be careful, however, not to recommend this classic to those students whose literary capacity appears to be limited to well-ordered, neatly packaged, romantic-ending plots.

20. A PATCH OF BLUE by Elizabeth Kata. A blind girl sees only the inner things, like the ugly bigotry of her own family, the callousness of her environment, and the genuine compassion of a black man who befriends her. Even our sophisticated kids are moved almost to open tears by the beauty of this tender treatment of a harsh reality.

21. TUNED OUT by Maia Wojciechowska. When a 15-year-old boy discovers that the big brother he literally idolized turns from the role of local BMOC to that of a college freshman junkie, the kid brother seeks answers similar to those sought by most of our students as they view the total drug scene. The fact that the kid in the book doesn't seem to read these answers correctly further adds to the interest of this very short novel.

22. HOTEL by Arthur Hailey. The stylistic prototype from which AIRPORT was constructed, this national best seller is guaranteed to hook every high school student who is willing to discipline his reading interest long enough to prevail through the somewhat laborious early characterization into the rapidly rising suspense.

23. FLAP by Clair Huffaker. How can a book so hilariously funny carry such a magnificent message? Only its original title, NEVER TRUST A DRUNKEN INDIAN, suggests an answer to that question. If you don't mind students laughing raucously in class while getting the full thematic impact of CUSTER DIED FOR YOUR SINS, then FLAP must be on your reading list, especially for the hard-to-hook older and tougher boys.

24. FIVE SMOOTH STONES by Ann Fairbairn. Possibly the most underrated major novel of the past two decades, this magnificent, though occasionally verbose, statement of the totality of racial relationships is first-person narrated by a white woman who marries a brilliant black lawyer. Our best readers, whose literary background includes Steinbeck and Hemingway, _et al_, more often than not regard this as the most significant novel they have ever read.

25. _1984_ by George Orwell. The closer we get to the title date, the more impressive and frightening is this amazingly prophetic novel. No longer is interest limited to science fiction buffs; the now generation sees 1984 as a critical commentary of a decadent society.

These capsule comments give you a general idea of what our "Paperback Power" students think about their most popular books---but don't forget that these are only the top few: the kids completed 261 different titles in the first semester of this course.

JUNIOR NOVELS AS OUTSIDE READING POSSIBILITIES

Dorothy Matthews, University of Illinois

The junior novel has, until very recently, been regarded by English teachers as a genre which provides opportunities for recreational reading only for those students who are not yet mature enough in their reading tastes to choose adult fare. Books written especially for such young readers have in fact long filled a real need, for their brevity and simplicity have kept a segment of junior high and high school students reading who would otherwise have turned from books to look elsewhere for enjoyment and escape. For some decades now, writers such as Rosamond du Jardin, Anne Emery, and Betty Cavanna for girls and John Tunis, Henry Felsen, and Howard Pease for boys have provided romance, adventure and excitement in their pages and have thus served a real purpose by whetting the appetite for books as a way of filling leisure time. But anyone following current trends in the junior novel is aware that recent works are sharply different from their predecessors. A new freedom has brought about the dropping of old taboos and didacticism, a turning from saccharine success stories toward more realistic narratives that attempt to "tell it like it is," and a noticeable improvement in general quality. Nonetheless, these junior books have seldom found their way into the formal program of the English classroom. In fact, the attitude of teachers toward such junior novels has usually been one of condescension, for, after all, who can claim that these stories have any outstanding literary merit? Fortunately, the philosophy expressed most notably by Daniel Fader in HOOKED ON BOOKS: PROGRAM AND PROOF has questioned the validity of this attitude by calling attention to the worth of any book which attracts non-readers and encourages them to formulate the reading habit. Certainly the value of a book in terms of such students should not depend entirely upon literary criteria. The relevance of its themes, the timeliness of its concerns, and the attention it gives to the interests and problems of adolescence should also be considered. A primary job of any English teacher should be to stimulate reading, but cultivation of a more sophisticated taste for the best necessarily follows rather than precedes a concerted effort to motivate. And to do this, a teacher has a better chance when he can offer the slow or reluctant reader a book that is easier to read in terms of its shorter length, undemanding vocabulary, and emphasis upon dialogue and action.

A realization of the potential of the junior novel in the classroom has recently been more evident if one is to judge by articles appearing in the ENGLISH JOURNAL and by published curriculum guides and materials. For instance, the Indiana University English Curriculum Study Series ("Teaching Literature in Grades Seven Through Nine" edited by Edward B. Jenkinson, 1968, Indiana University Press) suggests for classroom work such excellent junior novels as AND NOW MIGUEL by Joseph Krumgold (winner of 1954 Newbery Medal) and THE WITCH OF BLACKBIRD POND by Elizabeth Speare (winner of 1959 New bery Medal). Evanston High School in Illinois, known for its fine English Department, uses selected junior books in combination with more standard works as the basis for classroom study. Wilmer A. Lamr's article, "BLACK LITERATURE IN HIGH SCHOOLS IN ILLINOIS" (Illinois English Bulletin, Vol. 58, No. 8 May, 1971) cites Frank Bonham's DURANGO STREET among the books most often taught. ENGLISH JOURNAL articles testify to endorsement for in-class study of such outstanding junior books as JOHNNY TREMAIN by Esther Forbes (1944 Newbery Medal winner) and THE LONER by Ester Wier. The Globe Book Company has even published a textbook to facilitate classroom use, FOUR COMPLETE TEEN-AGE NOVELS, edited by Jessie A. Nunn, and including novels by Jim Kjelgaard, Elouise J. McGraw, Don Stanford and Margaretta Brucker.

It is the purpose of this article to show, however, that the junior novel need not be at the periphery nor at the very center of the English classroom to be of value. In fact, the potential for the book written especially for young readers lies more appropriately--in the long run--in the area of outside reading. Formulaic and simplistic though they may often be[1] when contrasted with genuinely first-rate literature, junior novels nevertheless offer titles for extensive reading on a level adapted to the slower or disinterested student so that the teacher can keep a class somewhat together and at the same time provide opportunities for easier reading. This accommodation to the needs of a variety of levels can be affected through an inclusion of junior books on lists for outside reading in conjunction with (1) the in-class study of a common literary work and (2) class discussion of current issues of interest to students.

JUNIOR NOVELS TO CORRELATE WITH CORE BOOKS

First let us consider the junior book which is chosen to correlate directly with a core book, an adult work of literature of the first rank that is being taught to the class as a whole. The teacher can exploit this possibility of correlated reading in a number of ways. He might have everyone read the core book and choose a related junior novel for outside reading. This assignment could culminate in contrastive activities. Or the outside assignment in the junior books could be optional, with the amount of reading to be determined on a contractual basis between the teacher and the individual student. Or the teacher might divide the class into ability groupings and then assign the core book only to the more mature readers and the related junior books to the rest of the class. Since the titles would all deal with similar themes and problems, the class could then share a common discussion or activity, with each student drawing from his own reading as a basis. An enterprising teacher could think of many other methods; my chief concern here is to suggest opportunities for correlation between literary works and junior books.

One author of unusually forceful junior novels which offer possibilities is Barbara Wersba. Her 1968 book, THE DREAM WATCHER, is obviously derivative of CATCHER IN THE RYE, but this very indebtedness is an asset when a teacher is in search of correlated reading on different levels. Her anti-hero, Albert Scully, like Holden Caulfield, is a loner who sees himself as a "total failure" since he is in academic difficulty and is estranged from his peer group, not having had "a real conversation with anyone in five years." Using a vernacular so reminiscent of Holden's, Albert confesses: "I'm a crummy student and a lousy athlete, and I don't even have a single friend, I mean, I'm such a mess that I don't even have ambitions." Albert's sensitivity, his sympathy for underdogs of all kinds, his contempt for phonies--which he detects abounding in the adult world and in the movies--and his readiness to exaggerate and fabricate all remind one of Holden. The two are similar also in their preference for the company of the innocent. Just as Holden admires his young sister Phoebe, the kids he meets in the park, and the nuns he talks with at a lunch counter, so Albert turns for companionship to a person to whom he can relate on a sex-less basis, an eighty-year old woman. Both of the young men have definite preferences in books and show a sensitivity to literature in spite of an anti-intellectual attitude toward most teachers. Both Holden and Albert dream of escaping from the society they're so critical of, Albert's fantasy taking him to New Zealand where he can be away from people or envisioning a life for himself as a sailor on a tugboat--"a peaceful sailor who knew that nobody was going to bug him to do anything important." Psychologists are part of the life of both boys, Albert having had "a kind of nervous breakdown" when he was only eight. And the language of both protagonists is spiked with the exaggerated slang and profanity of insecure adolescents, as well as the recurring refrain, "I feel so depressed." Both boys in fact wonder at times if they are going insane and they both seriously contemplate suicide as a way out of their confusion and sense of restlessness and discontent.

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[1] See Barbara Martinec's article, "Popular-But Not Just a Part of the Crowd: Implications of Formula Fiction for Teenagers," ENGLISH JOURNAL, LX (60), March, 1971, pp. 339-344.

Although THE DREAM WATCHER is undoubtedly the junior novel offering the closest parallel to CATCHER IN THE RYE, there are many others delineating the difficulties of a teen-age boy in finding himself in the midst of what is to him a perplexing, hostile world. Some stories, like Salinger's, depict apparently privileged boys who come from well-to-do homes buy are nonetheless restlessly groping for meaning. One is Elizabeth Haggard's NOBODY WAVED GOODBYE, a novelization of a highly praised film produced by the National Film Board of Canada, showing the problems confronting Peter Marks during his last weeks of high school when trouble with the police and with his parents precipitates rash acts and finally results in his running away in the wrongful hope that escape is the answer. COUNT ME GONE by Annabel and Edgar Johnson, though less successful, also delineates rocky days in the life of a teenager. Rion Fletcher, like Holden, a child of apparently well-meaning parents of wealth and standing, demonstrates erratic behavior which raises doubts as to his sanity. John Ney's OX: THE STORY OF A KID AT THE TOP also depicts the very special problems encountered by a "poor little rich boy." Charlie Nordstrom, in Maia Wojciechowska's DON"T PLAY DEAD BEFORE YOU HAVE TO, is another example of a child of affluent parents who nevertheless findd that money and special schools cannot make up for the lack of a personal, everyday relationship with adults. Charlie's parents get a divorce in the course of the story and, while his novel-writing mother cares for him, she is necessarily absent frequently because of her professional commitments. In spite of a meaningful friendship with his teen-aged male babysitter, Charlie gets so suicidally depressed that he is given psychiatric care. Another victim of divorce who fails to adjust to the problems of adolescence is Roger Baxter in Kin Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR. Besides being tangentially related to Holden Caulfield, the misfits in these books provide an interesting parallel to the privileged, mixed-up boys in G.F. Swarthout's moving current adult novel, BLESS THE BEASTS AND CHILDREN, and in William Butler's THE BUTTERFLY REVOLUTION.

Since CATCHER IN THE RYE brings up the possibility of mental problems resulting from alienation, novels centering on a female protagonist's maladjustment could well be considered at the same time. John Neufeld, a prolific young author whose works appeal to teenagers, has written the very popular LISA BRIGHT AND DARK in which Lisa Shilling's bizarre behavior and her fears for her own sanity go unheeded both by her parents and by the staff at her high school, though recognized as a cause for serious concern by her girlfriends, who dabble in amateur psychology in an attempt to help her. Jeannette Eyerly's THE GIRL INSIDE also concerns an adolescent girl's mental breakdown. Sixteen-year-old Christina Frederickson's suicide attempt happens early in the novel, and it is not until tragedy and near-tragedy come to those who have tried to help her that she finally learns to cope. These junior novels dealing with mental aberrations touch upon a natural interest in teenagers as evidenced by the outstanding popularity of such adult books as I NEVER PROMISED YOU A ROSE GARDEN by Hannah Green, LISA AND DAVID by T. I. Rubin, and ONE FLEW OVER THE CUCKOO'S NEST by Ken Kesey. Often taught works dealing with abnormal psychology and/or adolescent alienation include Daniel Keyes' FLOWERS FOR ALGERNON (CHARLY), Hermann Hesse's DEMIAN, Alberto Moravia's TWO ADOLESCENTS, and Maxwell Anderson's play, THE BAD SEED.

Problems of young people growing up in less than prosperous neighborhoods can be seen effectively in the widely taught novelization by Irving Shulman of the Broadway musical, WEST SIDE STORY. This work can well provide a nucleus for outside reading in the junior novel. Undoubtedly one of the most popular books with correlative possibilities is S. E. Hinton's THE OUTSIDERS, which, like WEST SIDE STORY, deals with warring urban gangs. Both plots show boys caught in tribal-like warfare in which the ritual of proving oneself becomes all-important. Hinton's second novel, THAT WAS THEN, THIS IS NOW, while lacking the sure-fire melodramatic ingredients of THE OUTSIDERS, is nonetheless popular with young readers. Frank Bonham's DURANGO STREET, though perhaps somewhat dated, could also be suggested.

Oftentimes works selected for the English curriculum focus on an adolescent's problems as they involve his relationship with other members of the family. Probably one of the most frequently taught plays of family conflict is Arthur Miller's powerful DEATH OF A SALESMAN. Again Barbara Wersba has written what I consider to be the best junior novel with contrastive possibilities. Her RUN SOFTLY, GO FAST (read before assigning if your school has problems with censorship), cited by the American Library Association as one of the best books for young adults published in 1970, is worthy of study on its own, for it is an emotion-packed portrayal of an anguishing father-son relationship. Wersba is successful in getting the same gut response that Miller evokes in SALESMAN and in ALL MY SONS, another play dealing with this theme. The death of Leo Marks in RUN SOFTLY, GO FAST leaves his estranged son numb and embittered, the aftermath of a hang-up that has tortured them both throughout David's adolescent years. Leo Marks, a New York merchant, reminds one of Willy Loman because he too is a symbol of a sell-out to the American Dream, a hard-working, well-meaning man propelled by his love for his family to value materialistic goals which, ironically, estrange him from those he loves best. As in SALESMAN, the rift caused by this conflict of values is deepened by the son's discovery of his father's marital infidelity. Mrs. Marks, like Mrs. Loman, is even given a dramatic scene in which she defends her husband, a scene providing an emotional punch similar to the "attention must be paid" speech so effective in Miller's play. There is, furthermore, an Uncle Ben in both works who provides a foil for the father.

RUN SOFTLY, GO FAST also provides an interesting parallel for another important American play depicting a father-son conflict, Tennessee Williams' CAT ON A HOT TIN ROOF. Just as in the play Brick has to cope with his guilt involving the death of a high school buddy with whom he has had a questionable relationship, so David's resentment of his father hinges on a bedroom scene in which Mr. Marks jumps to the conclusion, when he sees David and his friend Rick in physical contact on the floor, that David's pal is "a lousy little queer." When Rick is killed in Vietnam, David is tortured with the idea that Rick had chosen to go overseas as a direct result of the unpleasant incident, that he had sacrificed himself in order to prove his manhood.

But RUN SOFTLY, GO FAST is even more up-to-date than these older plays in that it reflects the contemporary response of many adolescents today who run to communal living centers when things get tough at home. When David Marks leaves his father's home in anger and frustration at the impossibility of being understood, he heads for Greenwich Village to join other alienated young people who hope to find solace and perhaps answers by turning to each other and to drugs.

This kind of response is treated fictionally in other junior novels, a few of which show girls suffering from the generation gap. For instance, in Lee Kingman's THE PETER PAN BAG, seventeen-year-old Wendy Allardyce leaves her comfortable home and the company of her cultivated, articulate, though perhaps condescending parents, in search of a summer of freedom in New York City. When unforeseen circumstances bring a change in her plans, she finds herself staying in a crash pad near the Boston Common, which shelters an assortment of young people living an haphazard existence with irregular hours, meals on a catch-as-catch-can basis, parties that go on for days, and close association with a crowd deep in the drug culture. Similarly, Hila Colman's CLAUDIA, WHERE ARE YOU? treats the theme of a runaway. Halfway through her senior year, Claudia Nichols impulsively leaves her luxurious suburban home to strike out for herself in the Village, greatly distressing her professional parents--her sleekly smart mother, editor of a woman's magazine, and her lawyer father. Like David Marks and Wendy Allardyce, Claudia feels frustrated and hemmed in by her conventional and materialistic environment and finds little rapport with her family.

Inner-family conflicts of a different nature are often studied in high school through the choice of relevant texts. One widely taught is Lorraine Hansberry's excellent drama, A RAISIN IN THE SUN, a play which shows a young black man's struggle to achieve the dignity of manhood. It tellingly reveals how the problems of a black family as they strive to reconcile their varying dreams are compounded by their being black in a white man's society. Further dimensions of social awareness could be added by having students choose as outside reading junior novels portraying families with backgrounds and problems different from their own. For example, Hila Colman's THE GIRL FROM PUERTO RICO, which received a special citation from the Child Study Association for its realistic dealing with a contemporary problem, also portrays an urban family of an ethnic minority facing prejudice, with the teenager perhaps suffering most acutely from the gap between the dream and the reality. Betty Cavanna's older novel JENNY KIMURA is still an effective treatment of this theme, with the focus centered on the half-Oriental child of a war-time marriage. A glimpse into the special problem of an adolescent who is caught in a pull between two cultures can be provided by reading Victor Barnouw's excellent novel about an Indian boy, DREAM OF THE BLUE HERON.

One need not consider only ethnic minorities, however, in choosing family stories which provide insight into ways of life different from one's own. For instance, THE ROCK AND THE WILLOW by Mildred Lee is a sensitive story of an Alabama family which can provide a profitable reading experience. Tracing the protagonist Enie's life from her thirteenth through her eighteenth year, the novel gives a glimpse into the very different challenges faced by the rural poor. Enie wants more out of life than what she is used to--working from sunrise to sunset, assisting her worn-out mother with chores, helping to care for her many brothers and sisters, and striving to fight her resentment of her stubbornly proud and puritannically strict father. Ruth Wolff's A CRACK IN THE SIDEWALK, though concerned with a family with largely harmonious relationships, nonetheless can provide insight into a way of life of a family with an Appalachian background. A New York City housing development provides the setting for a naturalistic treatment of a family adjusting to change in the somewhat older books by Mary Stolz: READY OR NOT and its sequel THE DAY AND THE WAY WE MET. These novels provide an awareness of the special problems a family confronts after the death of the mother. The necessity of role changing and the need to assume new responsibilities provide the crux of the action which transcends its locale to highlight the difficulties encountered by any family disrupted by the death of a parent.

Family stories in which the emphasis is placed on the growing-up pains of a younger adolescent heroine would make excellent correlated reading in conjunction with the teaching of Carson McCullers' superb THE MEMBER OF THE WEDDING, undoubtedly one of the most sensitive of all literary treatments of "those difficult years." One possibility is the 1971 Newbery Award winner, THE SUMMER OF THE SWANS, by Betsy Byars, a novel that captures a similar poignancy in its picture of fourteen-year-old Sara who, like Frankie, worries about not being accepted by the "in crowd" and frets about being too tall and having feet that are too big. She too demonstrates the inconsistent behavior which so typifies the age. Although this fine junior novel also treats effectively the problem of a retarded child, it provides without condescension an excellent reflection of the joys and agonies of early adolescence. Another junior novel similar in many respects is Constance Greene's amusing LEO THE LIONESS. Its protagonist, thirteen-year-old Tibb, an amateur astrologist, is shown during a summer full of changes, not all of which have the stars predicted: her fifteen-year-old sister starts dating and has a disastrous experience at her first formal dance, her best friend Jen has become distressingly affected and boy crazy and even (like Frankie) insists upon being called by a new name, and her favorite babysitter has provided her with a real shock by marrying hastily for obvious reasons. An older junior novel also worthy of mention for its sensitive treatment of the theme is GOODBYE MY SHADOW by Mary Stolz. The fifteen-year-old heroine, Barbara Perry, shows all the signs of this upsetting stage--being miserable without knowing why, eternally drifting off into a fantasy world, and being impatient and intolerant of those who attempt to get through to her.

Autobiographies studied in class, as well as novels and plays, offer opportunities for correlation with junior novels. One of the finest being currently used in the schools is Richard Wright's moving account of his life in BLACK BOY. Closely paralleling this book in events and attitudes is Gordon Parks' A CHOICE OF WEAPONS. Although this is not a junior novel, there is available a simplified and shortened version in a Falcon paperback which has the virtues of a junior novel. In conjunction with these, Lorenz B. Graham's books centered around the growing-up years of the protagonist, David Williams, would provide good related reading material; they are SOUTH TOWN, NORTH TOWN, and the more recent WHOSE TOWN? Robert Lipsyte's THE CONTENDER, winner of the 1967 Children's Book Award given by the Child Study Association, would also be a good choice. In relating the decisions facing high school drop-out Alfred Brooks, Lipsyte shows dramatically the same kind of dilemma which confronted Parks when he had to choose weapons, for Alfred has to decide between sticking with his long-time friend on a path of drugs and delinquency or attempting to try to make it in the boxing world. A first-rate delineation of life in the ghetto with a girl protagonist is Kristin Hunter's THE SOUL BROTHERS AND SISTER LOU. While considering autobiography in the classroom, one should also note the junior-novel-sized true story, I AM FIFTEEN-AND DON'T WANT TO DIE, prize-winning memoirs by Christine Arnothy, which would offer a good opportunity for correlation with Anne Frank's DIARY OF A YOUNG GIRL.

Fantasy and science fiction is increasingly finding its way into the high school English curriculum. While J.R.R. Tolkien's THE HOBBIT is being studied in class, a teacher could tap the resources of many new writers doing significant work in the junior field. Madeleine L'Engle's A WRINKLE IN TIME is widely recognized as one of the finest of recent works, with critical praise growing since it won the Newbery Medal in 1963. Excellent reading is also provided by the 1969 winner, Lloyd Alexander's THE HIGH KING, and the books that preceded it in the author's series of the Chronicles of Prydain: THE BOOK OF THREE, THE BLACK CAULDRON, THE CASTLE OF LLYR and TARAN WANDERER. Other noteworthy writers are Ursula K. LeGuin, whose A WIZARD OF EARTHSEA won the 1969 Boston Globe-Horn Book Award and Sylvia L. Engdahl, whose ENCHANTRESS FROM THE STARS was runner-up for a Newbery Medal. Recent books by these imaginative writers are THE TOMBS OF ATUAN by LeGuin and THE FAR SIDE OF EVIL by Engdahl. John Christopher's triology--THE WHITE MOUNTAINS, THE CITY OF GOLD AND LEAD, and THE POOL OF FIRE--offers a continuing science fiction tale of extra-terrestrial invaders which would provide fine outside reading in conjunction with A.C. Clarke's exciting CHILDHOOD'S END, an adult work worthy of wider consideration for use in the English classroom.

One of the most widely taught of all modern symbolic novels is LORD OF THE FLIES. Since William Golding purposely used as the basis for his narrative a well known nineteenth century British junior novel that he wished to parody, a reading of R.M.Ballantyne's THE CORAL ISLAND is almost essential for an understanding of Golding's work. Also useful for outside reading would be Jules Verne's THE LONG VACATION, which has just recently been translated into English. Both these stories involving the isolation of boys on an island offer many chances for comparison and contrast.

Junior historical novels offer perhaps the most obvious possibilities for correlation with a traditional English program. There are so many fine titles in the genre that only a few can be mentioned here. For instance, while the class is studying the revolutionary period in American literature, the teacher could encourage the reading not only of the well known winner of the 1944 Newbery Medal, Esther Forbes' JOHNNY TREMAIN, but also the more recent THE LONELY WAR OF WILLIAM PINTO by Diana Green. When THE RED BADGE OF COURAGE is the core book, students could be assigned to choose from such Civil War titles as Irene Hunt's ACROSS FIVE APRILS (a Newbery Award runner-up), Harold Keith's RIFLES FOR WATIE (a Newbery winner in 1958), Merritt Allen's JOHNNY REB, Julius Lester's TO BE A SLAVE, and Peter Burchard's RAT HELL. A study of John Steinbeck's forceful novel about the thirties, GRAPES OF WRATH, could be more meaningful if students could come to an understanding of these hard times by reading about an adolescent's experience during this period. Irene Hunt's NO PROMISES IN THE WIND, with its opening setting in Chicago, would show young readers the far-reaching effects of the Depression, which affected urban dwellers as well as displaced farmers. Rosemary Sutcliff's many fine historical novels about early England and Hester Burton's well researched stories about later British history are among the best. Teachers can find suggestions of other titles in the many book selections available. Particularly helpful for finding junior books would be Patricia J. Cianciolo and Jean LePere's THE LITERARY TIME LINE IN AMERICAN HISTORY and Jeannette Hotchkiss' EUROPEAN HISTORICAL FICTION FOR CHILDREN AND YOUNG ADULTS.

JUNIOR NOVELS FOR CLASS OR GROUP DISCUSSION

Junior novels could also be useful for a teacher looking for a springboard to discussion. A real possibility is John Neufeld's 1968 novel, EDGAR ALLEN, because of the multi-dimensional problem it tackles. In the story the Reverend and Mrs. Fickett think adopting three-year-old Edgar Allan, an adorable Negro orphan, is a good idea not only for the benefits they can give the child in their affluent California community but also for the good he will do their family of four children. But troubles come soon after the child arrives for a trial period. It is discouraging for the couple to have to cope with the bigoted attitudes of their community and church congregation, but when their own fourteen-year-old daughter threatens to move out, the Ficketts have to reassess their plans. The problem, seen through the eyes of twelve-year-old Michael Fickett, is one that should provoke a stimulating discussion.

Articles in the publications of the American Library Association testify to a sharp upsurge of interest in secondary schools in books treating problems which until very recently were considered taboo. In fact, today's teenagers are eager to discuss such topics as drug addiction, draft-dodging, and teen-age pregnancy. A teacher could capitalize upon this interest by suggesting outside reading which could culminate in discussion. Although authoritative non-fictional titles should certainly make up a significant part of such a list, there are some junior novels that concern themselves with these problems. Nat Hentoff's I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN and Russell F. Davis' SOME TOWN YOU BROUGHT ME TO introduce the anti-war issue, and Maia Wojciechowska's TUNED OUT and Jeannette Eyerly's ESCAPE FROM NOWHERE have plots depicting an adolescent's initiation into the use of drugs. Far from representing the best in the junior novel field, these books nevertheless are good discussion starters, their very vulnerability provoking controversy and thereby stimulating an exchange of views. According to library circulation reports about young adult reading, books about unwed mothers are among those in greatest demand. Patricia Dizenzo's PHOEBE is of some interest despite fairly wooden characterizations because it is a novelization of a widely shown film. Jeannette Eyerly's A GIRL LIKE ME is popular with younger readers, and Paul Zindel's MY DARLING, MY HAMBURGER is currently going the rounds with high school readers. Probably the most tastefully and thoughtfully handled is Zoa Sherburne's TOO BAD ABOUT THE HAINES GIRL.

It can be seen by looking at the wide variety of junior novels flooding the bookstores that teachers should not have to look far for materials to add interest, range, and readability to their programs. Even if the curriculum is a standard one devoted to masterpieces from our literary heritage, an enterprising teacher can still supplement this study with an outside reading program that can be made to correlate with in-class study. With more and more junior novels coming out in paperback and with talented writers turning to this field in ever greater numbers, a teacher should not miss the opportunities provided by junior novels.

OF GANGS AND PIGS AND PREGNANT GIRLS, OF TREES AND TRIALS AND BARBARIANS: RECOMMENDED ADOLESCENT AND ADULT NOVELS, 1972

Kenneth L. Donelson, ASU

What are the most popular books worth recommending to junior or senior high school students? If a recent poll of junior-senior high school English teachers and professors of English-Education can be trusted, the three adolescent novels most widely recommended to young people (or teachers trying to stay alert to new and good books) are Susan Hinton's THE OUTSIDERS, Paul Zindel's THE PIGMAN, and Ann Head's MR. AND MRS. BO JO JONES. The three adult novels most widely recommended were John Knowles' A SEPARATE PEACE, Harper Lee's TO KILL A MOCKINGBIRD, and William Golding's LORD OF THE FLIES.

During late October and early November 1971, I sent letters to 150 junior and senior high school teachers and college professors involved in training English teachers asking them to recommend some adolescent and some adult novels. I asked them to assume the following situation: an inexperienced English teacher has asked you to recommend ten adolescent novels worth his reading time with enough adolescent appeal to make them worth the time of his students, poor readers to exceptional readers in grades 9-11, and the same teacher asks you to recommend ten adult novels with considerable adolescent appeal, again for the same range of students. In the letter, I noted that it is indeed difficult to recommend anything when you don't know the teacher or the students involved, but every English teacher has had the experience of trying to fill in the reading voids of both young teachers and their students. Finally, I indicated that I wanted novels recommended, both adolescent and adult, because they had some literary merit and high adolescent appeal, however the 150 teachers chose to define "literary merit" or "adolescent appeal," both admittedly ambigious terms, but ones we work with constantly, ones we need to find at least operational definitions for.

By late January 1972, I had tabulated most of the lists (though several came in as late as the middle of February). Of the 150 letters sent in October or November 1971, three were returned uncompleted with letters indicating that the teacher did not feel qualified to cite any novels, and 97 teachers (65%) sent in lists, many listing ten adult and adolescent novels as I had requested, others sending in only ten adult (or adolescent) novels but not completing the other list of ten, a very few listing only a title or two or three, and quite a number listing far more than the ten adult and adolescent novels. Additionally, several took me to task for limiting the survey to novels (thus eliminating adolescent interest in non-fiction or poetry, for example) but still stuck to listing only novels; others listed books like Green's I NEVER PROMISED YOU A ROSE GARDEN or Anne Frank's THE DIARY OF A YOUNG GIRL and John Howard Griffin's BLACK LIKE ME though they are not novels. Consequently, the lists that conclude this article do include some non-novels, though probably fewer of them than might have been the case if teachers had not been requested to list only novels.

Recently I saw a newspaper headline cut out and stuck on a faculty room bulletin board under the caption, "Thought for the Day." The headline went QUESTIONNAIRES ENCOURAGE LIES. I suppose all responses to any kind of questionnaire are open to question, though I hope that none of my respondents were out and out liars. First, the open ended questionnaire I sent out (asking for recommendations of ten adult and ten adolescent novels) did ask for quick responses and fast feedback to me, and the haste might have led some teachers to forget a novel or two they ordinarily would have recommended to anyone. Second, a few teachers might have been rushed and responded with books that do not truly reflect their tastes. Third, those ambigious terms already mentioned, "literary merit" and "adolescent appeal," are so open to misinterpretation or to a multitude of interpretations that I am sure teachers varied greatly in the criteria they used to make up their two lists. Fourth, some teachers, as they noted in the letters accompanying their lists, did not choose to list older (but very good) books, instead listing new and exciting material exclusively; but a very few went out of their way to say that since everyone else was doubtless including only the very new these teachers were going to include a little new and much sound but older literature they felt deserved more attention. For all these, and other, reasons, the lists of adolescent novels and adult novels should be taken as suggestive and helpful, not final or authoritative. With those qualifications, the books listed should still be helpful to teachers trying vainly to keep up-to-date on what's new and good in adolescent and adult books.

A number of teachers wrote some admonitions or recommendations accompanying their lists, and some of their comments were just as important (perhaps even more important) as their lists. Here are a few:

"Adolescent novels are hard to define and delimit." (This comment was made over and over again. Is Swarthout's BLESS THE BEASTS AND CHILDREN an adolescent book even though it was originally published for adults? Is Bennett's JAMIE? What about Twain's ADVENTURES OF HUCKLEBERRY FINN? Etc., etc., etc. I wound up defining the term arbitrarily and wound up making the lists, putting this novel or that one in one list or the other because I thought it belonged there, not because I can prove my point. Maybe that's one virtue of writing an article about books rather than having to define your terms.)

"And there's the question of community mores. I think Morrison's THE BLUEST EYE is a great Black novel, but I would not teach it."

"In addition to these recommendations, I would also strongly urge the teacher to join the American Library Association, subscribe to the University of Chicago Press BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS, and THE CALENDAR."

"I found it very difficult to list adolescent novels. The wide range of abilities in high school means that what is a novel for honors students is nonsense to the remedial student, and what is interesting to the uninterested student is pap to almost all others."

"We are strongly committed to a paperback approach, with an emphasis on contemporary literature, especially for our non-college bound students. All the titles I list have appeal, but each really needs definite qualification. Vonnegut and Hesse, for example, excite some seniors, but they are certainly not for all students or all levels."

"I think we should strive to select books that represent many situations in life--how people meet and face war, sorrow, love, insecurity, disloyalty of friends, great danger, great success, mediocrity, etc. These things they will meet, and books help them to understand the actions of others; they may help students to face life with more steadiness. Then there is style in writing. We should try to include books that have more than just clarity; we need "slice of life" books, characterizations that are realistic and typical, but also some that are beautifully worded, that have a kind of poetry in the expression."

"In your compilation, I hope you'll caution against making too much out of the fact that certain titles appear often. You didn't ask for the ten best--an impossible choice, perhaps--and one could list many more. Of course, the frequent appearance of a title must have some significance."

"I think there is a real place for reading aloud, even in high school. Possibly, English teachers should be made to take a course in dramatic reading--I wish I had."

"It is difficult for me to distinguish between adult and adolescent in some cases. At any rate, I have listed what I found to be popular in the last three years. DURANGO STREET (Frank Bonham) has been popular, but it is not so much in evidence this year. NO PROMISES IN THE WIND (Irene Hunt) is new and gaining popularity. This year's run-away in the popularity contest is RUN, BABY, RUN (Nicky Cruz with Jamie Buckingham)."

"I found the survey difficult to fill out inasmuch as the distinctions between adolescent/adult literature seem harder to make these days.Books seem to fall into 'they work/they don't work' categories and the rules or generalizations of a few years ago don't work as regularly."

ADOLESCENT BOOKS listed more than once (45 books were listed just one time). Numbers to the left indicate the number of recommendations given each book.

(49) Susan Hinton's THE OUTSIDERS
(39) Paul Zindel's THE PIGMAN
(26) Ann Head's MR. AND MRS. BO JO JONES
(22) Frank Bonham's DURANGO STREET
(21) Glendon Swarthout's BLESS THE BEASTS AND CHILDREN
(19) Howard Fast's APRIL MORNING
(18) Maia Wojciechowska's TUNED OUT
Conrad Richter's LIGHT IN THE FOREST
(17) Robert Lipsyte's THE CONTENDER
(16) Paul Zindel's MY DARLING, MY HAMBURGER
(14) Madeleine L'Engle's A WRINKLE IN TIME
Jack Schaefer's SHANE
Esther Forbes' JOHNNY TREMAIN
(12) Anne Frank's DIARY OF A YOUNG GIRL
(11) Fred Gipson's OLD YELLER
(10) Nat Hentoff's I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN
Nat Hentoff's JAZZ COUNTRY
Henry Felsen's HOT ROD
(9) Paul Annixter's SWIFTWATER
Sheila Burnford's THE INCREDIBLE JOURNEY
Kristin Hunter's THE SOUL BROTHERS AND SISTER LOU
(8) Irene Hunt's ACROSS FIVE APRILS
Scott O'Dell's ISLAND OF THE BLUE DOLPHINS
(7) Maureen Daly's SEVENTEENTH SUMMER
John Donovan's I'LL GET THERE. IT BETTER BE WORTH THE TRIP
Jean Merrill's THE PUSHCART WAR
Antoine de Saint-Exupery's THE LITTLE PRINCE
John Tunis' HIS ENEMY, HIS FRIEND
Maia Wojciechowska's SHADOW OF A BULL
(6) Annabel and Edgard Johnson's COUNT ME GONE
Elizabeth Speare's THE WITCH OF BLACKBIRD POND
Mary Stolz' A LOVE, OR A SEASON
Mary Stolz' WHO WANTS MUSIC ON MONDAY?
J.R.R. Tolkien's THE HOBBIT
J.R.R. Tolkien's LORD OF THE RINGS
(5) Jeannette Eyerly's ESCAPE FROM NOWHERE
Henry Felsen's STREET ROD
Nancy and Benedict Freedman's MRS. MIKE
John Neufeld's LISA BRIGHT AND DARK
(4) Jack Bennett's JAMIE
Frank Bonham's VIVA CHICANO
Patricia Dizenzo's PHOEBE
Elizabeth Haggard's NOBODY WAVED GOODBYE

(4) Lee Kingman's THE PETER PAN BAG
James Marshall's WALKABOUT
Robery McKay's DAVE'S SONG
John Neufeld's EDGAR ALLEN
D.R.Sherman's OLD MALI AND THE BOY
Theodore Taylor's THE CAY
T.H.White's THE ONCE AND FUTURE KING
Maia Wojciechowska's A SINGLE LIGHT
(3) William Armstrong's SOUNDER
Jack Bennett's MISTER FISHERMAN
Beverly Butler's LIGHT A SINGLE CANDLE
Hope Campbell's WHY NOT JOIN THE GIRAFFES?
William Canaway's A BOY TEN FEET TALL
Lewis Carroll's ALICE IN WONDERLAND
John Carson's THE 23rd STREET CRUSADERS
Patricia Clapp's JANE-EMILY
Margaret Craig's IT COULD HAPPEN TO ANYONE
Nicky Cruz (with Jamie Buckingham), RUN, BABY, RUN
Jeannette Eyerly's DROP-OUT
Jeannette Eyerly's THE GIRL INSIDE
Jeannette Eyerly's A GIRL LIKE ME
Fred Gipson's SAVAGE SAM
Irene Hunt's NO PROMISES IN THE WIND
Irene Hunt's UP A ROAD SLOWLY
Mildred Lee's THE SKATING RINK
Robert McKay's CANARY RED
Florence Means' OUR CUP IS BROKEN
John Ney's OX: THE STORY OF A KID AT THE TOP
Mary Norton's THE BORROWERS
Kin Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR
Zoa Sherburne's STRANGER IN THE HOUSE
Dorothy Sterling's MARY JANE
Nora Stirling's YOU WOULD IF YOU LOVED ME
Mary Stolz' PRAY LOVE, REMEMBER
Mary Stolz' THE SEA GULLS WOKE ME
James Street's GOODBYE, MY LADY
E.B.White's CHARLOTTE'S WEB
David Wilkerson's THE CROSS AND THE SWITCHBLADE
Maia Wojciechowska's DON'T PLAY DEAD BEFORE YOU HAVE TO
Bob and Jan Young's ACROSS THE TRACKS
(2) Lloyd Alexander's THE HIGH KING
Peter Beagle's THE LAST UNICORN
Jack Bennett's THE HAWK ALONE
Frank Bonham's THE NITTY GRITTY
Betsy Byers' THE SUMMER OF THE SWANS
John Carson's THE COACH NOBODY LIKED
Julia Cunningham's DORP DEAD
Russell Davis' ANYTHING FOR A FRIEND
Henry Felsen's CRASH CLUB
James Forman's MY ENEMY, MY BROTHER
Jean George's MY SIDE OF THE MOUNTAIN
William Huntsberry's THE BIG WHEELS
Jesse Jackson's CALL ME CHARLEY
Emma Jacobs' A CHANCE TO BELONG
Joseph Krumgold's AND NOW, MIGUEL
Jack London's CALL OF THE WILD
Louise Merriwether's DADDY WAS A NUMBER RUNNER
Emily Neville's IT'S LIKE THIS CAT

(2) Scott O'Dell's THE KING'S FIFTH
Wilson Rawls' WHERE THE RED FERN GROWS
Adrienne Richard's PISTOL
Zoa Sherburne's TOO BAD ABOUT THE HAINES GIRL
Virginia Sorensen's PLAIN GIRL
Armstrong Sperry's CALL IT COURAGE
William Steele's THE LONE HUNT
Robert Louis Stevenson's TREASURE ISLAND
Mary Stolz' GOODBYE MY SHADOW
James Summers' THE LIMIT OF LOVE
Rosemary Sutcliffe's THE LANTERN BEARERS
Jean Thompson's THE HOUSE OF TOMORROW
Elizabeth Trevino's I, JUAN DE PAREJA
John Tunis' GO, TEAM, GO!
Mary Elizabeth Vroman's HARLEM SUMMER
Jessamyn West's CRESS DELAHANTY
Esther Wier's THE LONER
George Woods' VIBRATIONS
Paul Zindel's I NEVER LOVED YOUR MIND

ADULT BOOKS listed more than once (74 were listed but once). Numbers to the left indicate the number of recommendations given each book.

(46) John Knowles' A SEPARATE PEACE
(44) Harper Lee's TO KILL A MOCKINGBIRD
(36) William Golding's LORD OF THE FLIES
(32) J.D.Salinger's CATCHER IN THE RYE
(29) Herman Hesse's SIDDHARTHA
(27) Hannah Green's I NEVER PROMISED YOU A ROSE GARDEN
(23) Hal Borland's WHEN THE LEGENDS DIE
John Steinbeck's THE GRAPES OF WRATH
(21) Ernest Hemingway's THE OLD MAN AND THE SEA
George Orwell's ANIMAL FARM
(19) John Steinbeck's THE PEARL
(17) Joseph Heller's CATCH-22
Herman Hesse's DEMIAN
George Orwell's 1984
(16) Carson McCullers' THE HEART IS A LONELY HUNTER
(15) Richard Bradford's RED SKY AT MORNING
Ralph Ellison's INVISIBLE MAN
(14) Michael Crichton's THE ANDROMEDA STRAIN
Robert Heinlein's STRANGER IN A STRANGE LAND
Dalton Trumbo's JOHNNY GOT HIS GUN
(13) Ray Bradbury's THE MARTIAN CHRONICLES
Daniel Keyes' CHARLY (FLOWERS FOR ALGERNON)
Mark Twain's THE ADVENTURES OF HUCKLEBERRY FINN
(12) Walter Van Tilburg Clark's THE OX-BOW INCIDENT
Ken Kesey's ONE FLEW OVER THE CUCKOO'S NEST
Alan Paton's CRY, THE BELOVED COUNTRY
Erich Maria Remarque's ALL QUIET ON THE WESTERN FRONT
(11) John Steinbeck's OF MICE AND MEN
(10) Ray Bradbury's FARENHEIT 451
Aldous Huxley's BRAVE NEW WORLD
Kurt Vonnegut's CAT'S CRADLE
(9) Albert Camus' THE STRANGER
F.Scott Fitzgerald's THE GREAT GATSBY
Elizabeth Kata's A PATCH OF BLUE

- (9) Mario Puzo's THE GODFATHER
- Erich Segal's LOVE STORY
- (8) Catherine Marshall's CHRISTY
- Chaim Potak's THE CHOSEN
- (7) James Baldwin's GO TELL IT ON THE MOUNTAIN
- Herman Hesse's BENEATH THE WHEEL
- Herman Hesse's STEPPENWOLF
- Marjorie Kellogg's TELL ME THAT YOU LOVE ME, JUNIE MOON
- Gordon Parks' THE LEARNING TREE
- Charles Portis' TRUE GRIT
- Marjorie Kinnan Rawlings' THE YEARLING
- John Steinbeck's THE RED PONY
- Kurt Vonnegut's SLAUGHTERHOUSE FIVE
- (6) Ray Bradbury's DANDELION WINE
- Pearl Buck's THE GOOD EARTH
- Arthur Clarke's CHILDHOOD'S END
- Frank Herbert's DUNE
- John Hersey's HIROSHIMA
- Carson McCullers' MEMBER OF THE WEDDING
- Margaret Mitchell's GONE WITH THE WIND
- Leon Uris' EXODUS
- Richard Wright's NATIVE SON
- (5) Joy Adamson's BORN FREE
- Ray Bradbury's THE ILLUSTRATED MAN
- Claude Brown's MANCHILD IN THE PROMISED LAND
- Willa Cather's MY ANTONIA
- Stephen Crane's THE RED BADGE OF COURAGE
- Alexander Solzhenitsyn's ONE DAY IN THE LIFE OF IVAN DENISOVICH
- Edith Wharton's ETHAN FROME
- (4) William Butler's THE BUTTERFLY REVOLUTION
- Truman Capote's IN COLD BLOOD
- Charles Dickens' GREAT EXPECTATIONS
- Daphne DuMaurier's REBECCA
- Ann Fairbairn's FIVE SMOOTH STONES
- Pat Frank's ALAS, BABYLON
- William Golding's THE INHERITORS
- John Howard Griffin's BLACK LIKE ME
- Arthur Hailey's AIRPORT
- Nathaniel Hawthorne's THE SCARLET LETTER
- Arthur Koestler's DARKNESS AT NOON
- Oliver LaFarge's LAUGHING BOY
- Bernard Malamud's THE ASSISTANT
- Boris Pasternak's DR. ZHIVAGO
- William Saroyan's THE HUMAN COMEDY
- John Steinbeck's EAST OF EDEN
- Richard Wright's BLACK BOY
- (3) James Agee's A DEATH IN THE FAMILY
- William Barrett's LILIES OF THE FIELD
- Pierre Boulle's THE BRIDGE OVER THE RIVER KWAI
- E.R. Braithwaite's TO SIR, WITH LOVE
- Charlotte Bronte's JANE EYRE
- Benjamin Capps' THE WHITE MAN'S ROAD
- Arthur Clarke's 2001: A SPACE ODYSSEY
- Charles Dickens' A TALE OF TWO CITIES
- James Dickey's DELIVERANCE
- Fyodor Dostoevsky's CRIME AND PUNISHMENT
- Edna Ferber's CIMARRON
- Dick Gregory's NIGGER
- Giovanni Guareschi's THE LITTLE WORLD OF DON CAMILLO

(3) John Gunther's DEATH, BE NOT PROUD
A.B. Guthrie's THE BIG SKY
Ernest Hemingway's A FAREWELL TO ARMS
Paul Horgan's THINGS AS THEY ARE
Bel Kaufman's UP THE DOWN STAIRCASE
Kamala Markandaya's NECTAR IN A SIEVE
Herman Melville's MOBY DICK
Ayn Rand's ATLAS SHRUGGED
O.E. Rolvaag's GIANTS IN THE EARTH
Antoine de Saint-Exupery's WIND, SAND AND STARS
Alan Sillitoe's THE LONELINESS OF THE LONG-DISTANCE RUNNER
Upton Sinclair's THE JUNGLE
Mary Stewart's THIS ROUGH MAGIC
Irving Stone's THE AGONY AND THE ECSTASY
John Updike's RABBIT, RUN
Frank Waters' THE MAN WHO KILLED THE DEER
(2) Chinua Achebe's THINGS FALL APART
Isaac Asimov's FANTASTIC VOYAGE
Jane Austen's PRIDE AND PREJUDICE
Thomas Berger's LITTLE BIG MAN
Pierre Boulle's PLANET OF THE APES
Emily Bronte's WUTHERING HEIGHTS
Eugene Burdick and Harvey Wheeler's FAIL-SAFE
Anthony Burgess' A CLOCKWORK ORANGE
Humphrey Cobb's PATHS OF GLORY
Joseph Conrad's LORD JIM
Fyodor Dostoevsky's THE BROTHERS KARAMAZOV
William Faulkner's THE SOUND AND THE FURY
John Fowles' THE FRENCH LIEUTENANT'S WOMAN
Gunter Grass' THE TIN DRUM
Ernest Hemingway's FOR WHOM THE BELL TOLLS
Ernest Hemingway's THE SUN ALSO RISES
Herman Hesse's NARCISSUS AND GOLDMUND
Victor Hugo's LES MISERABLES
Evan Hunter's LAST SUMMER
Franz Kafka's METAMORPHOSIS
John Oliver Killens' AND THEN WE HEARD THE THUNDER
D.H. Lawrence's SONS AND LOVERS
Sinclair Lewis' MAIN STREET
Bernard Malamud's THE FIXER
William March's COMPANY K
James Michener's THE BRIDGES AT TOKO-RI
Walter M. Miller, Jr., A CANTICLE FOR LEIBOWITZ
Scott Momaday's HOUSE MADE OF DAWN
Gordon Parks' A CHOICE OF WEAPONS
Sylvia Plath's THE BELL JAR
Chaim Potak's THE PROMISE
Herman Raucher's SUMMER OF '42
Conrad Richter's THE SEA OF GRASS
William Saroyan's MY NAME IS ARAM
John Steinbeck's CANNERY ROW
John Steinbeck's SWEET THURSDAY
John Steinbeck's TORTILLA FLAT
Leo Tolstoy's WAR AND PEACE
Jean Toomer's CANE
Robert Penn Warren's ALL THE KING'S MEN
Evelyn Waugh's THE LOVED ONE
H.G. Wells' THE INVISIBLE MAN
Morris West's THE DEVIL'S ADVOCATE

(2) David Westheimer's MY SWEET CHARLIE
John Weston's HAIL, HERO!
Leonard Wibberley's THE MOUSE THAT ROARED
Elie Wiesel's NIGHT
Thornton Wilder's THE EIGHTH DAY
Owen Wister's THE VIRGINIAN

Books in both lists were recommended by teachers for other teachers and indirectly for students, but readers must remember no book was recommended by a student. Other articles in this issue offer lists of books recommended by students, but the lists above do reflect many books for many interests of many students, and many of the books have become underground favorites of students. It's refreshing, at least to me, to discovery new or relatively new titles worth mentioning or suggesting to young people, books that kids already know about and English teachers should know from first hand acquaintance like Zindel's PIGMAN, Hunter's THE SOUL BROTHERS AND SISTER LOU, Bonham's VIVA CHICANO, McKay's CANARY RED and DAVE'S SONG, Cruz' RUN, BABY, RUN, Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR, and Eyerly's THE GIRL INSIDE in adolescent fiction and Hesse's SIDDARTHA and DEMIAN, Kesey's ONE FLEW OVER THE CUCKOO'S NEST, Solzhenitsyn's ONE DAY IN THE LIFE OF IVAN DENISOVICH, Ann Fairbairn's FIVE SMOOTH STONES, and Dickey's DELIVERANCE in adult literature. That certain old, good, and standard titles are included will certainly please many English teachers, books like THE ADVENTURES OF HUCKLEBERRY FINN, Cather's MY ANTONIA, Austen's PRIDE AND PREJUDICE, Dickens' GREAT EXPECTATIONS, and Bronte's WUTHERING HEIGHTS. The listing of titles, old and new, too little known by students or English teachers and deserving of some attention pleased me, for books like the following have been ignored too long: Stolz' A LOVE, OR A SEASON, Bennett's THE HAWK ALONE (even though Bantam Books continues to deny it republication, why I don't know), Hunt's NO PROMISES IN THE WIND, Rawls' WHERE THE RED FERN GROWS, Trumbo's JOHNNY GOT HIS GUN, Herbert's DUNE, Clarke's CHILDHOOD'S END, Malamud's THE ASSISTANT, Cobb's PATHS OF GLORY, and March's COMPANY K (one of the very best of anti-war novels).

If English teachers and their students would take these two lists and use them as recommendations, not a series of biblical authoritative edicts, both teachers and students would find many books to enjoy and enrich their reading and their lives.

"I CAN'T BELIEVE I READ THAT WHOLE THING"

Kathi Blevens, Rocky Ford High School, Rocky Ford, Colorado

The comment in the title is a common one of students who have finally found some novels which appeal to them. A new class in the Rocky Ford curriculum is entitled "Young Adult Literature," a class designed to encourage students to read many novels which are adolescent-oriented, novels just hard enough to heighten perceptions that will make each successive novel more rewarding. "Young Adult Literature" is based on the belief that students, in the long run, must decide for themselves what kind of reading is good for them.

"Young Adult Literature" is a stepping stone to a complete free reading situation in that the class encourages reading beyond the regular assigned novels. The class emphasizes, for the most part, high-interest adolescent literature as well as offering a wide variety of subject matters. The students read an assigned novel during a specified period of time. Short daily discussions precede daily reading, and at the end of the reading period for each novel, the class spends one day discussing what we call the basic elements which includes (1) plot and character, (2) theme, (3) style, (4) symbolism, (5) irony, and (6) imagery. With every succeeding novel, we go into greater depth in discussing each of these elements of fiction. Certain novels which lend themselves to detailed discussion of one or more of these six elements are also used.

Tests in the course cover plot material in objective form and the basic elements in short answer form. Also included on certain tests are essay questions. After the tests, the student records the name of the novel and its type (science fiction, romance, adventure, etc.) on a reading ladder. The student's individual reading ladder includes the novels read in common with his classmates and those books read outside class.

The final activity is probably the most important part of the reading experience. The student expresses his opinions of the novels on file cards. These cards, are normally worth 25 points but a particularly good one is worth far more. The school librarian takes the best of the cards and puts them on file in the library to help students who are looking for reading material. Many students have reported finding 'just the right book" by using the card file. Outside reading is also recorded on cards.

The ten novels we've used for required reading this past semester are:

(1) SHANE
(2) BLESS THE BEASTS AND CHILDREN
(3) MR. AND MRS. BO JO JONES
(4) THE GOOD EARTH
(5) THE PIGMAN
(6) THE UGLY AMERICAN
(7) THE OUTSIDERS
(8) RED SKY AT MORNING
(9) WALKABOUT
(10) THE YEAR OF THE LAST EAGLE

The program seems to have its greatest strength in the attitudes students display toward their reading. Many self-confessed non-readers, who have never read a book, any book, all the way through, have completed all ten required novels and have found authors or subject matter which appeals to them. Maybe more important, they are going on to doing more outside reading with genuine enthusiasm. One girl particularly stood out. She flatly stated that she had done virtually no reading before enrolling in the class, but by the end of the course she was averaging three novels each week.

The response of the community has been especially encouraging. The local theater, for example, has scheduled movies made from some of the books we have read as assigned work, for example BLESS THE BEASTS AND CHILDREN.

Flexibility is another strength of the program. A student may read what he likes, when he likes, as long as he gets his assigned reading done in the allotted time. Many students have contributed to a student paperback library for the class (there are now over 200 student gifts), and students are allowed and encouraged to browse through the paperback library if they're looking for new books or if they're tired of reading anything for the moment. The flexibility may account for the fact that there are almost no discipline problems in the program.

Young Adult Literature" has plenty of room for improvement. Probably the major problem right now is revising the list of required reading materials. We seem to have overloaded the course with sociological novels, dealing with different themes to be sure but still we need more variety. Another improvement that we need is some sort of classification of novels as easy, average, or difficult, especially to include the classification on the book cards to help students in their outside reading. Finally, the program should be coordinated with and more closely related to the "Free Reading Program" which already is in the Rocky Ford curriculum. If these problems seem serious to the reader, remember this is the first year of the "Young Adult Literature" course.

I would hope that most students expect to gain something out of every course they take in high school. We feel that the "Young Adult Literature" program gives the student a good chance to enjoy and learn in class by offering him reading skills and interests which he can take to other classes and to the world after he leaves high school. No program can be perfect for every student, but so far "Young Adult Literature" has been extremely satisfying to a large number of students.

GOODBYE, BOREDOM

Shirley James, ASU, formerly Kaibab School, Scottsdale

Four years of struggling to get my junior high students to see the value of the English program they obviously disliked brought me to a simple conclusion: heir boredom and my frustration were adding up to little more than misery for both of us. My material and methods did not work.

I asked students for feedback on what we'd been doing. I asked myself what I had liked about the classes I'd called good. These responses I listed on the left side of a paper, and on the right I wrote a description of the student involvement I sought, and what it might take to set up the type of program to realize this. The generalizations I could draw were these:

1. Enthusiasm and life in the students was my first concern. Learning would follow naturally.
2. A program which would generate this would require constant attention to the personal feelings and needs of the students as they worked.
3. Growth in language skills was minimal in my old program, and students saw the "exercises" I assigned as remote from any of their communication needs.
4. Reading something one wants to read involves not only reading but often the need to express one's feelings and reactions as well.
5. Student self-selection of reading material would be the basis for my new language program.

My students had told me that they wanted to select much of their own content and they wanted to work at a comfortable and individualized pace. Adding these facts to the generalizations above, I came up with a method of having students contract for his own work. The program would depend heavily on an open-ended approach to the selection of content of the contracts and on one-to-one sharing of ideas between teacher and student. In the conferences, which were a very important part of the program, the student and the teacher could work together on language skills to be used by the student as he read and prepared other work related to his contract. Reading and language diagnosis work completed by the staff earlier in the year could give some idea of the strengths and weaknesses of each student, of the fair amount of reading I could expect of each student, and of particular skills work needed for each student.

There was some question in my mind, however, how junior high students would be able to adjust to a different kind of program and how they'd be able to pace themselves when "freed" to a personal responsibility for their progress. Since this approach would be new to them, I felt it best to begin by setting a minimum level of work for each student and letting him take it from there. As I worked on developing a format for the contracts, I learned just how hard it is to plan for student choice of material, at the same time planning for learning to take place. Over a period of time, I decided that one way to achieve both freedom and learning would be to plan for each contract to include the following:

1. Two titles of paperback (or hardback) books which would, if that contract were elected, be required reading.
2. A humanities project which would be required, but it could take the form of anything from painting to reporting on a sports event to creative dramatics.
3. A third book which would be selected by the student and might or might not relate to the "required" books on the contract.
4. A written evaluation by the student of the contract and the work done for it.
5. A student-teacher conference for the purpose of going over the work of the student and discussing books read for the contract. If written work were the form chosen for the humanities project, it would be shared and any mechanical corrections made during this conference. Projects not involving writing would also be shared with members of the class and the teacher.

I then began preparing a set of 65 contracts heavily loaded with adolescent literature of many kinds, for example Robert Heinlein's FARMER IN THE SKY, Althea Gibson's I ALWAYS WANTED TO BE SOMEBODY, Leonard Wibberly's MEXICAN ROAD RACE, John Neufeld's EDGAR ALLAN, Sheila Burnford's THE INCREDIBLE JOURNEY, Beverly Butler's LIGHT A SINGLE CANDLE, Maia Wojciechowska's THE HOLLYWOOD KID, Paul Zindel's THE PIGMAN, and Kristin Hunter's THE SOUL BROTHERS AND SISTER LOU.Each contract included a note as to the number of credits it was possible to earn in that contract, and students varied in the number of credits each earned. We developed forms to keep up to date on each student's progress, records of the reading diagnosis information, the dates of the conferences between students and teachers, and notes of each of those conferences.

One further precaution seemed necessary. Since the contract method would probably be new to these students, I felt that they should begin by working on one identical contract to orient themselves. After that, each student would be encouraged to browse through books and contracts to self-select whichever contract he preferred. Conference times would be set up and before a student could move on to a new contract, he had to arrange for a conference. At the completion of that conference, another contract could be chosen.

And so, with all these arrangements made, the students and I ventured out into the unknown. At first, I thought we would never reach the point where students would carry the ball on their own. The students had endless questions. Many of the books on the contracts were unknown to students, and the idea of selecting their own contracts and their own books was foreign to many of them. Some understandably procrastinated in making decisions.Gradually, though, word began to spread that this book was good and that one boring, and students were really free to pick ones they'd like. I was only sure we had a good thing going when less than two months after school began a student asked to write his own contract. Within a short time, such requests became common. Students then began to tailor their own contract reading and project work to their own preferences and needs, and things began to happen. Spontaneous work and sharing groups formed themselves. Requests for conferences increased in number. The length of time students wanted to spend in conferences grew. Something good was growing from all our efforts.

At the close of the first year of the program, I looked back. Not every student had come alive, but many had. The atmosphere had changed from resignation to one of involvement. Arguments over the meaning of a story or a character were common. Other teachers complained of kids reading paperbacks when they were supposed to be "studying." The progress we had made so far could probably be attributed to a small collection of adolescent books and to the beginning of freedom for the students to select and determine their own work. I had no control group against which I could measure my students' progress, but I felt I had evaluative information of even more importance to me. The reaction of students was supportive. They liked learning to select their own work and determine for themselves how deeply they would get involved.

Planning for the following year, I saw that several of my contracts needed revision and others needed to be deleted while others needed to be created. We needed many more books and we had no budget. The record keeping forms needed restructuring. We needed more help to allow us to spend more time in conferences. The problems seemed endless if we were to improve the program and continue to make progress. But going back was out of the question. We were at least on our way.

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On the next page are some abbreviated versions of the contract forms we used. They may give the reader some idea of the materials given to students.

SAMPLE CONTRACT FORMS

Student's Name ________________

"A Matter of Viewpoint"

Units of Credit granted for completion 3

Date begun __________ Date completed ____

BASIC READING FOR THE CONTRACT:

EDGAR ALLAN--John Neufeld

A CHOICE OF WEAPONS--Gordon Parks

"Narrator" from Handbook of Literary Terms in the anthology, PROJECTION IN LITERATURE

"The Strangers That Came to Town" from the anthology, PROJECTION IN LITERATURE

THE HUMANITIES EXPANDED:

Suggestion: Express in poetry or narrative how you think Edgar Allan felt about being taken away from his foster home and left somewhere else.

Description of project work chosen:

RELATED READING:

Title:

(A possibility would be Abell's CHAMPION WITH A KNIFE)

STUDENT EVALUATION OF THIS CONTRACT:

TEACHER COMMENTS AND/OR DIRECTIONS FOR FURTHER WORK:

- -

Student's Name ________________

"One Man, When Believing"

Units of Credit granted for completion 3

Date begun __________ Date completed ____

BASIC READING FOR THE CONTRACT:

CROSS AND THE SWITCHBLADE--David Wilkerson

TWELVE ANGELS FROM HELL--David Wilkerson

"The Night the Cops Got Me" which can be found in the anthology, COUNTERPOINT IN LITERATURE

THE HUMANITIES EXPANDED:

Suggestion--Use materials of different textures to symbolize a mood which struck you as you read THE CROSS AND THE SWITCHBLADE

or

Organize your thoughts and express them in writing on questions such as these: What is the real problem between the students and the police in "The Night the Cops Got Me"? Was this same problem present between Wilkerson and any of the people who opposed him?

RELATED READING:

Title:

STUDENT EVALUATION OF THIS CONTRACT:

TEACHER COMMENTS AND/OR DIRECTIONS FOR FURTHER WORK:

FOCUS ON BLACK ADOLESCENTS

Nicholas J. Karolides, University of Wisconsin-River Falls

It was only as recently as 1965 that Nancy Larrick was able to write of "one of the most critical issues in American education today: the almost complete omission of Negroes from books for children," citing extensive evidence to prove that assertion.[1] In the interim, stories featuring black children and novels of black adolescents have become increasingly available, the greater number being in the former category. Though the situation today is hardly satisfactory, the adolescent reader and his teacher have some valuable titles to choose from.

Why and how these choices should be made will to some extent vary according to the situation and individuals concerned. The black adolescent (and this argument holds for every minority group) needs to see himself racially in his books. He needs to see himself as having a recognized place, to see a world in which he belongs; for if his existence is recognized in books, a threshold of receptivity is established. At least, the door to interaction with the world is opened. This process of racial identification in terms of the development of ego structure cannot be overemphasized. But the need to read about black adolescents is no less significant for his white counterpart. The metaphor of blindness found in mature "black literature" from NATIVE SON to INVISIBLE MAN is effected in the adolescent's typical confrontation with a white world in books. The blacks (other minority groups as well) are neatly eradicated, their non-existence thus suggesting an attitude of non-importance or non-worth. The white adolescent needs to perceive and comprehend the multi-ethnicity of the society.

Such racial identification is, of course, only a first level reaction. The potential for human exchange--experiencing the life and culture of another, recognizing the differences in region and culture and people, identifying the universal qualities within, perhaps despite the differences--is the heart of the matter. This exchange is not merely a matter of seeing how the other half lives; it is participation in developmental situations, and values crises, often in the context of a theme of growing-up and coming to terms with maturity and society. Through the realization of common hazards and universal human experiences will come the gradual diminishing of the cultural limitations of both whites and blacks.

To facilitate this end selected novels must meet certain standards in addition to the usual criteria for quality. Such sensitive areas as characterization, setting and culture must be particularly evaluated in terms of reality and validity. The list of books suggested below reflects the range of possible choices:

Armstrong, William H. SOUNDER. New York: Harper & Row Publishers, 1969.
Ages 12 and up

Sounder is a coon dog, but only on the surface is this the story of a loyal beloved dog. Set in the deep South of some years ago, it focuses on the young son of a poor black sharecropper. Early in the story, the father, driven to steal to feed his family, is jailed and put on a chain gang. The dog is crippled in an attempt to help his master. The boy, tries to find his father, meets men, cruelty but also kindness. The prose is strong, spare and expressive.

Barrett, William E. LILIES OF THE FIELD. New York: Popular Library, 1962.
Ages 12 and up

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[1] Nancy Larrick, "The All White World of Children's Books," SATURDAY REVIEW (September 11, 1965), pp. 63-65 ff.

Frequently listed in bibliographies, this book has some unique qualities: an older hero, a southwestern setting, a group of German nuns. The book may be faulted by some readers on the grounds of unreality and characterization: the relationship of the black hero and the nuns. But the book is presented as a legend; the hero has epic qualities. As such he serves as a positive model for readers.

Bonham, Frank, THE NITTY GRITTY. New York: E.P. Dutton and Co., Inc., 1968.
Ages 12 through 15

Charlie Matthews is dreaming and thinking ahead, his dreams belying his prosaic and unrewarding present, his thoughts attempting to find a route around the barriers of hislife--when he doesn't feel helpless. The book recounts Charlie's efforts to raise money for his uncle's scheme--which fails. The conclusion is sufficiently tentative in its optimism to be acceptable and it is bolstered by consistent authenticity of language, setting, character, and event.

Durham, Peter and Everett L. Jones. THE ADVENTURES OF NEGRO COWBOYS. New York: Bantam Books, 1969. Ages 11 and up.

Patterned after the authors' longer, scholarly work, this book is essentially a series of tales of the Far West focusing upon the lives and experiences of Negro cowboys, representing their adventures, skills and exploits. Their verve and strength, their individuality will excite and hold young readers as will the rough man-and-earth existence depicted.

Graham, Lorenz. SOUTHTOWN. New York: Signet, 1958. Ages 12-15

Growing up in the Deep South, David Williams and his family are confronted with a series of hostile situations and people intent upon keeping them "in their place." With courage and support from neighbors and some whites, the Williams family comes through unscathed but not without bitterness. Realizing the hazards to their progress in the South they decide to move to the North. (The two sequel books NORTHTOWN and WHOSE TOWN are set in Detroit, the latter being quite current with David coming in contact with militants.) Though somewhat stereotyping in his characterizations and directive in his concepts, Graham does present issues, attitudes and frustrations well.

Hunter, Kristin, THE SOUL BROTHERS AND SISTER LOU. New York: Charles Scribner's Sons, 1968. Ages 12 and up

The innocence-to-relative-maturity theme of this book is the familiar one of many adolescent novels. In addition to the "normal" problems of growing up, however, there are those of race realtions and violence in a Northern city ghetto, cultural identification and the negation of life. Louretta makes her way through the morass and over the stumbling blocks and comes to a clearer understanding of herself and he people. The events and characters are well realized; the setting appears accurate; the tensions, passions and erupting violence seem real; but the conclusion, despite a bittersweet quality, seems make-believe.

Jackson, Jesse. CALL ME CHARLEY. New York: Dell Publishing Co., 1945. Ages 10-14.

Another frequently listed title. Charley, son of servants to a doctor in a white community, is beset by problems of acceptance. Bigotry, generally of an overt nature, hounds his steps in his school and community relationships. He lacks confidence and is fearful of asserting himself. Tom, his white friend, supports him and urges him on. With the help of Tom's parents, his parents' employer and others who take on the school administration at the PTA meeting, Charley's fortune changes. While a useful early book and possibly valid in its characterization of Charley and his parents, Charley's submissiveness and his leaning on the white paternalism may not stand up to the attitudes of the 70's. A sequel, ANCHOR MAN for a slightly older age group is somewhat better.

Lipsyte, Robert, THE CONTENDER. New York: Bantam Books, 1967. Ages 12 and up.

Set in Harlem, this book follows the trials and fortunes of young Alfred as he tries to find himself. Having been rejected and beaten up by the gang he turns to boxing where he learns about himself and his potential. Not merely a boxing story, though this is handled very well, Alfred's tensions, problems and development are explored as are the choices and the temptations that beset him. A very well wrought book.

Mather, Melissa, ONE SUMMER IN BETWEEN. New York: Avon Books, 1967. Ages 14 and up.

We follow Harriet as she leaves the "safety" of her black college to work for a white Vermont family, researching at the same time a paper on interracial relations for her sociology class. She is at first independent, reserved, careful, anit-white but she discovers that barriers do break down, that human compassion is stronger than prejudice. This sounds pat--and the white family is a little too good--but the situations are realistic and appealing. Compelling, too, is the black point of view in reacting to a white world.

Meriwether, Louise, DADDY WAS A NUMBER RUNNER. New York: Pyramid Books, 1971. Ages 15 and up.

Another Harlem story, this one set in the 30's and featuring a thirteen-year-old Francie. More mature in its concerns, situations and language, it focuses on the feelings of its heroine as she faces the hazards (especially lecherous white men) of being black, young and female, and as she watches the dissolution of her family. Her father, out of work and proud, cannot face his family when they have to go on relief; her older brother turns to prostitution. The "nice feeling" for Harlem is gone for Francie at the end, but she seems to have been strengthened.

Miller, Warren, THE COOL WORLD. New York: Fawcett, 1967. Ages 15 and up.

On the outside the Harlem here is that of gangs, crime and drugs, the tensions of the streets. On the inside it is the young hero's search for status, security in the group and his rejection of family. These two threads are not separable as the hero attempts to gain leadership and power. Told in first person, the story is explorative of the boy's development and dramatic in situations and action. It seems realistic in its rendering of this facet of life but it may be too narrow in its focus. (See the strong rejection in the OMNI-AMERICANS by Albert Murray). The boy's turnabout in the conclusion seems too rapid, too complete.

Newell, Hope, A CAP FOR MARY ELLIS. New York: Berkeley Publishing Corporation, 1969 (1953). Ages 11-15.

This title appears frequently on book lists. A typical vocational novel recounting the incidents and accidents, the anxieties and final success of a first-year student nurse, it additionally presents an integration situation. Disappointingly this is not really explored or developed--nothing really happens--nor is the life of Harlem recognizable as such. The treatment of the racial issue may represent reality but it will seem like avoidance to older readers of the '70's. Mary Ellis is a positive character though not particularly unique or black. A sequel, MARY ELLIS, STUDENT NURSE, follows similar patterns.

Vroman, Mary Elizabeth, HARLEM SUMMER. New York: Berkeley Publishing Corporation, 1967. Ages 12 and up.

The subtitle "An Alabama Boy Takes His First Trip North" suggests the nature of this book. John, sixteen, comes to Harlem innocent of the ways of the city and its people and of the heavy undercurrent of violence. John meets the test of values and learns in the process. Though somewhat melodramatic, the action and threatened tension will hold the reader. A lack of naturalness mars the effect: the plot and dialog seem forced; the discussions of race attitudes seem to intrude. They are, however, instructive and reflective.

A final note. Given as we all are to generalizations, simplifications, stereotypes, selections in literature focusing on black adolescents should provide as wide a range of settings, characters, attitudes and experiences as possible. Variety will not simply add "spice" but will reflect more fully the human condition and thus develop a more complete human awareness in the reader.

Below are listed some additional titles for junior high school and senior high school students.

Junior High School:

Blanton, Catherine. HOLD FAST TO YOUR DREAMS
Bonham, Frank. DURANGO STREET
Fair, Ronald. HOG BUTCHER
Gates, Doris. LITTLE VIC
Hayes, Florence. SKID
Hentoff, Nat. JAZZ COUNTRY
Jackson, Jesse. TESSIE
Marshall, Catherine. JULIE'S HERITAGE
Olson, Gene. THE TALL ONE
Rydberg, Ernie. THE DARK OF THE CAVE
Sterne, Emma. THE LONG BLACK SCHOONER
Swinburne, Laurence. ANGELITA NOBODY
Taylor, Theodore. THE CAY

Senior High School:

Demby, William. BEETLECREEK
Hansberry, Lorraine. A RAISIN IN THE SUN
Kelley, William. A DIFFERENT DRUMMER
Parks, Gordon. THE LEARNING TREE
Paton, Alan. CRY, THE BELOVED COUNTRY
Petry, Ann. THE STREET
Rodman, Bella. LIONS IN THE WAY
Walker, Margaret. JUBILEE

Titles of bibliographies that focus on black adolescents in literature include:

BIBLIOGRAPHIC SURVEY--THE NEGRO IN PRINT (September 1970), Washington, D.C., The Negro Bibliographic and Research Center, Inc., 1968, 1970.
BIBLIOGRAPHY OF BOOKS FOR CHILDREN, Washington, D.C., Association for Childhood Education International, 1968.
BOOKS, FILMS, RECORDINGS BY AND AOBUT THE AMERICAN NEGRO, New York: The New York Public Library, 1968. (Also the 1970 supplement entitled "Black America: Books, Films, Recordings)
Davis, David C. and Madeline. A SELECTED LIST OF FILMS RELATED TO BLACK LITERATURE. River Falls: Wisconsin Council of Teachers of English, 1971.
Dodds, Barbara. NEGRO LITERATURE FOR HIGH SCHOOL STUDENTS.
Glancy, Barbara Jean. CHILDREN"S INTERRACIAL FICTION. Washington, D.C.: American Federation of Teachers, AFL-CIO, 1969 (Item CV-4)
Harris, Helen Y., Lanetta Parks and Lillie Story. THE BLACK LIST. Baltimore: Enoch Pratt Free Library, 1969.
INTEGRATED SCHOOL BOOKS. New York: NAACP, Education Department, 1967.
Pendergrass, Margaret E. and Catherine Rath. "Selected List of Books By and About the Negro," ILLINOIS LIBRARIES (January 1969), 62-82.
Penn, J.E., E.B. Wells and M.L. Berch (comp.). THE NEGRO AMERICAN IN PAPERBACKS. Washington, D.C., National Education Association, 1968.
Rollins, Charlemae. WE BUILD TOGETHER. Champaign, Illinois: National Council of Teachers of English, 1967.
Watt, Lois B., etal (comp.). THE EDUCATION OF DISADVANTAGED CHILDREN--A BIBLIOGRAPHY. Washington, D.C., Office of Education, U.S. Department of Health, Education, and Welfare, 1966.

SOUTHWESTERN NOVELS FOR THE JUNIOR HIGH SCHOOL ENGLISH CLASSROOM

Peter Derven, formerly Prescott High School

In writing about the Southwest, some past writers have included such places as Oklahoma, Louisiana, and Wyoming. For the purposes of this bibliography, the Southwest will be defined as that area once under Spanish domination--the present states of New Mexico and Arizona, western Texas, the southern portions of Colorado, Utah, Nevada, and California, and the northernmost states of Mexico. The scope of this bibliography is limited to one person's opinion of what is appropriate for junior high students chosen from the many books by many writers about this fascinating region and its people. Some books will seem remarkably elementary for junior high school students while others may seem too difficult. It has been my experience that readers of every level of accomplishment exist in junior high classes; thus, I have included samples from the easiest books for virtual non-readers to adult readings for the most competent readers.

Categorizing any work leads to difficulties. One never feels comfortable including such a work as WHEN THE LEGENDS DIE under headings like "Indians" because it is so many things more than just an Indian book. The process of categorizing always seems an exercise in glibness and oversimplification, and the categories below are intended only to be helpful guides, not final statements about the most important themes in any work.

Animals:

DIPPER OF COPPER CREEK by John and Jean George (Dutton, 1956). Colorado Rockies. A 13 year old boy, interacting with wild life, becomes more independent. Paralleling his story is the life cycle of a water ouzel, an odd songbird. Average group--about 8th through 11th grade.

DESERT DOG by Jim Kjelgaard (Holiday House, 1956). Arizona desert and hills. A greyhound, abandoned on the desert, survives despite enemies and climate to become a ranch dog of a young G.I. Average group, especially boys--6th to 9th grade.

LION HOUND by Jim Kjelgaard (Holiday House, 1955). Northern Arizona rimrock country. A boy and a young hound teamup to track and kill a lion which has ravaged the countryside. Average group, especially boys--6th to 9th grade.

TIMBERLINE HOUND by Martha Miller (Knopf, 1963). Colorado mountains. A pampered boy from the east learns to love the mountains as he grows up with a hound. Average group--5th to 8th grade.

THE GOLDEN EAGLE by Robert Murphy (Dutton, 1965). Colorado mountains. Describes the life and death of this magnificent banishing species. Vivid scenery and beautiful illustrations. Average to highest level readers, both boys and girls.

A VERY SPECIAL BURRO by Joan Price (Naylor, 1966). Arizona and Sonora deserts. A pet burro is sold and brought to Hermosillo where he is set free. Through a series of adventures, he journeys home to Arizona. Low to average--5th to 7th grade.

HOLD THE REIN FREE by Judy Van Der Veer (Golden Gate, 1966). Southern California. Two children save the life of a scrub horse by hiding it from the owner who wants it killed. Shows good interaction between Indian and white children. Average group, both boys and girls--5th to 8th grade.

Adventure in the desert:

PETER'S PINTO: A STORY OF UTAH by Mary and Conrad Buff (Ward Ritchie, 1965). Peter comes to his uncle's ranch for the summer, and he captures and trains a wild pinto. Good for slower readers, expecially boys--3rd to 5th grade level.

THE TREASURE OF THE PADRES by Betty Baker (Harper, 1964). Arizona desert. A brother and sister find the hidden mission bells in the cellar of the church. Low to average group, both boys and girls--5th to 7th grade reading levels.

THE TALKING MOUNTAIN by Hal G. Evarts (Scribner's, 1966). Utah. Two young rock climbers team up to solve the mysterious disappearance of a brother--and expose a ring of industrial spies. Average and high groups, especially boys 8th to 11th.

TREASURE OF THE HIGH COUNTRY by Jonreed Lauritzen (Little, Brown, 1959). Northern Arizona. Three children and a strange wanderer capture some robbers and win a reward. Low to average group, both boys and girls--about 5th to 7th grade levels.

THE SECRET OF THE SPANISH DESERT by Gordon D. Shirreffs (Chilton Books, 1964). Arizona desert. Three teenagers find a hidden mission and break up a gang of counterfeiters. Both boys and girls of average reading levels, 7th to 10th grade.

Adventure in the mountains

THE HIGH PASTURE by Ruth Harnden (Houghton-Mifflin, 1964). Colorado Rockies. Exceptionally sensitive story of a boy, deeply disturbed by death, who befriends a wild dog and rids himself of guilt feelings. Average and advanced groups of both boys and girls.

THE CANYON CASTAWAYS by Margaret Leighton (Farra, Straus, 1966). Sierra Nevada of Southern California. A teenage girl saves three children from a flashflood and manages to survive until rescued. She gains fame, confidence and affection. Will appeal to girls only in the 6th to 9th grade reading range.

BORROWED BROTHER by Florence Crannell Means (Houghton Mifflin, 1958). Colorado Rockies. An only child of 16 persuades her parents to let her spend a summer in a large family. Much domestic activity and she wins the love of the oldest brother. Girls only, reading levels in the 6th to 9th grade range.

JELLYFOOT by Janet Randall (David McKay, 1964). Southern California. Lois gradually adjusts to her new foster sister. They also have many adventures with the horse they saved from quicksand. Girls almost exclusively with 6th to 9th grade reading levels.

The Indians

There are probably more works of fiction about the Indians of the Southwest than on any other topic. The Navajos, Apaches and Pueblos are the most frequently encountered while smaller tribes such as Utes, Mohaves, Yaquis, Pimas and Papagos are often mentioned. Whether wanderer or village dweller, herder, hunter or planter, these many and various people permeate the literature. Myth, ritual, history, place names, technology and many other cultural aspects are virtually universal throughout Southwestern works.

Books about the Indians almost always seek to educate the larger population in the ways of these first Americans. The novels often show the unfair treatment the Indians have received since earliest contact with the Europeans. Most of the authors have taken great pains to be ethnologically exact as well as entertaining. In no other category is the literature of the Southwest more important to our larger body of literature than here.

THE GRAY EYES FAMILY by Edith J. Agnew (Friendship Press, 1952). Northern Arizona. Describes life in a Navajo family and the problem of the clash between new and old ways. A young boy finds a compromise. Low to average reading ability.

DARK CIRCLE OF BRANCHES by Laura Adams Armer (Longmans, Green, 1933). Northern Arizona and New Mexico. Much history and Navajo culture are related in this story of a boy, born with no feet, who becomes a shaman during the stormy mid-eighteenth century. Advanced group, both boys and girls, reading levels in the 9th to 12th grade range.

WATERLESS MOUNTAIN by Laura Adams Armer (Longmans, Green, 1931). Won 1932

Newberry Medal. Navajo lands, Northern Arizona. A young boy helps his people toward participation in the 20th century. Much of Navajo folkways as he becomes a shaman. Myths are retold. Advanced group, boys and girls, 9th through 12th.

BROKEN ARROW by Elliott Arnold (Duell, Sloan & Pierce, 1960). Arizona territory in the 1860's & 70's. Historical novel based on the life of Cochise of the Chiricauhua Apaches during the wars and later on the reservation. Will especially interest boys with average to advanced reading abilities.

KILLER-OF-DEATH by Betty Baker (Harper, 1963). Won Western Heritage Award 1963. Arizona and New Mexico Territory. A young Apache in the 1850's gradually sees the futility of fighting the whites and works for peace. Much historical documentation. Will appeal to boys especially, 7th through 10th grade levels.

THE SHAMAN'S LAST RAID by Betty Baker (Harper, 1963). Arizona desert. This is a contemporary story of a pair of thoroughly acculturated Apache twins who learn respect for the ways of their forefathers during a summer with the old shaman. Average group, both boys and girls, 6th to 9th grade reading abilities.

THE PAINTED CAVE by Harry Behn (Harcourt, Brace, 1957). Near the Grand Canyon. This is a highly poetic retelling of the Navajo origin myth. It tells how Dawn Boy taught everything to The People. Fine illustrations. Probable reading range is 2nd to 5th grade but may be enjoyed by all ages.

WHEN THE LEGENDS DIE by Hal Borland (Bantam, 1964). Southern Colorado and the Southwest. A story about a Ute Boy, mistreated in government schools, who becomes a great broncbuster. Only after serious injury and convalescence in his childhood haunts does he discover his identity. Average and advanced groups, both boys and girls, 8th to 12th grade reading levels.

HAH-NEE OF THE CLIFF DWELLERS by Mary and Conrad Buff (Houghton, Mifflin, 1956). Mesa Verde, Colorado. Nicely illustrated. A small boy is among the last residents of these cliff dwellings prior to migration to the Rio Grande Pueblos because of drought. Low reading group, both boys and girls, about 4th to 6th grade.

BEHIND THE ZUNI MASKS by Val Gendron (Longmans, Green, 1958). Colorado and New Mexico. A boy from Cape Cod becomes proficient enough in Indian dances to join a boy scout troop. They get in trouble imitating Zuni gods. Will especially appeal to boys with 7th to 10th grade reading levels.

WOLF BROTHER by Jim Kjelgaard (Holiday House, 1957). Arizona. An orphan raised by missionaries joins an Apache raiding party at 16. Captured and humiliated, he escapes, drifts westward and sets up a ranch with plans to help more Indians become self-supporting. Especially for boys, 6th to 9th grade levels.

LAUGHING BOY by Oliver La Farge (Houghton Mifflin, 1929). Navajo Reservation. A primitive, traditional silversmith marries a girl corrupted by whites. The book is filled with cultural data and ends tragically. Advanced group, both boys and girls. A classic in this area.

THE ORDEAL OF THE YOUNG HUNTER by Jonreed Lauritzen (Little, Brown, 1954). Northern Arizona. An adolescent boy overcomes his fears by killing a lion. Then he dances before the public, winning money to pay all the family's debts. Average group, both boys and girls, about 5th to 8th grade reading levels.

THE DRAGON FLY OF ZUNI by Alida Sims Malkus (Harcourt, Brace, 1928). New Mexico. The writing and attitudes are a little old fashioned but there is much of interest in this work. A young girl helps her people survive inroads by greedy whites. Especially for girls with average to advanced reading abilities.

CRAZY WEATHER by Charles L. McNichols (Macmillan, 1944). Mohave country, Colorado River Valley of Western Arizona. This is a most exceptional and neglected book about an unusual group, the Mohaves. A son of a rancher has trouble identifying with whites on the one hand, Indians on the other. Will interest boys especially, 8th to 11th grade reading level range.

THE RAINS WILL COME by Florence Crannell Means (Houghton, Mifflin, 1954). Hopi village of Walpi, Northern Arizona. A 16 year old boy feels personally responsible for a long drought and other bad luck. A general repentence of all the Hopi results in rain. Interesting descriptions of these Pueblo people. Average and advanced groups, both boys and girls.

THE LAST HORSE by Stan Steiner (Macmillan, 1961). Navajo lands. A small boy and an old horse show a family the value of both old and new ways. Superb illustrations. Low group, both boys and girls, reading levels range from 3rd to 5th grade.

Conquistadores, Spaniards and Mexican-Americans

The Spanish speaking people have been in the Southwest since the 16th century. Their language, the Catholic religion and the blend of Spanish and Indian culture have left an indelible mark upon the entire Southwest. The literature traces the paths of Conquistadores and their activities in the earliest period. Certain conflicts arose as the Anglo-American settler arrived in large numbers following the U.S. Civil War. Much of the literature written about the 20th century emphasizes the bettering of ethnic relations and a common destiny through cooperation. There remains, however, traces of the patronizing amusement with the cliche of Mexicans as sleepy, lazy individuals content to live and let live. The works included below do not perpetuate this image.

WALK THE WORLD'S RIM by Betty Baker (Harper, 1965). Mexico and the Southwest. This is the story of Estaban, a Negro slave, who accompanies an expedition seeking Cibola, and Chakoh, an Indian boy seeking knowledge to aid his people. Both boys and girls in the average 6th to 9th grade range.

THE YOUNGEST CONQUISTADOR by S.G. Mantel (David McKay, 1963). Historical novel tracing Cortez' expedition through Mexico as experienced by two boys. Especially of interest to boys in the 6th to 9th grade reading range.

THE HOUSE UNDER THE HILL by Florence Crannell Means (Houghton Mifflin, 1949). Northern New Mexico near Taos. A 16 year old Hispano girl tries to organize a medical clinic in her home town. Almost exclusively for girls, 8th to 11th grades.

THE KING'S FIFTH by Scott O'Dell (Houghton Mifflin, 1966). Mexico, New Mexico and Arizona. Traces the path of a band from Coronado's army who find gold in Cibola and gradually die off one by one. A fascinating novel which will interest both boys and girls in the advanced, 9th to 12th grade, range.

YAQUI GOLD by Sewell Thomas (Sage Books, 1963). Northwestern Mexico. Episodes surrounging the arrival of a gold dredging operation in a small, impoverished Mexican village. Much humor. Will interest both girls and boys in the low and average ranges.

PEOPLE OF THE VALLEY by Frank Waters (Sage Books, 1941). Northern New Mexico. This is the chronicle of displacement of the Spanish speaking peasant by Anglo-Americans in a lovely valley. Both boys and girls in advanced range, 9th to 12th.

Other settlers and migrants

Anglo-American, Texans, and Mormons arrived in the 19th century. Gold rush days brought others through the Southwest on the way to California. The dust bowl created another wave of migrants in the 1930's. Each group brought something unique the Southwest and the literature honors all of their contributions.

HUNGER VALLEY by Edward S. Fox (Doubleday, 1965). Central Rockies. Laurie is left alone with six children following an Indian raid on the wagon train to California. She does manage to keep them alive until they rejoin the train. Especially for girls with 7th to 10th grade reading levels.

THE LEGEND OF BILLY BLUESAGE by Jonreed Lauritzen (Little, Brown, 1961). Southwestern desert. Billy is heir to a fortune but prefers the life of a savage in the desert. He saves the people in a wagon train despite their earlier mistreatment. Mostly for boys, 5th to 7th grade reading level.

ANTELOPE SINGER by Ruth M. Underhill (Coward-McCann, 1961). Utah and Nevada. A single wagon with the Hunt family is stranded east of the Sierras and spends a winter with the primitive and interesting Paiutes. Both boys and girls will find this interesting, reading levels about 6th to 9th grade.

THE WIDE HORIZON by Loula Grace Erdman (Dodd, Mead, 1965). Texas Panhandle near Amarillo. Katie must run a home in the absence of Mother and save some children from a blizzard. Almost exclusively for girls, 6th to 9th grade range.

ARROWS INTO THE SUN by Jonreed Lauritzen (Knopf, 1943). Utah and Arizona. A son of a white man and Indian woman is torn between the two cultures in his love for a Mormon girl. Covers much of the settling of this area in the 1860's. Both boys and girls, average and advanced reading groups, 8th to 11th grades.

Initiations and Occupations

This obviously is my catch-all category for books which didn't easily fit into former lists. Ranch life, herding, mining, army life, and other occupations and undertakings by young people have inspired literary efforts from many well-known writers. All these works are filled with informative details about the central occupational concern.

RODEO ROUNDUP by Haskel Frankel (Doubleday, 1962). Texas. A teenage boy joins a rodeo to discover it is not all glitter and glory. Boys will especially like this, 6th to 9th grades.

SKY ON FIRE by D.S. Halacy, Jr. (Macmillan, 1965). Northern Arizona. Airplanes, Indians, and a forest fire combine for an exciting work which will especially interest boys in the 6th to 10th grade reading range.

A GOLDEN TOUCH by Annabel and Edgar Johnson (Harper, 1963). Colorado Gold Districts. A boy learns to trust his father against a background of boom towns and gold strikes. For both boys and girls, reading levels from 8th to 10th grades.

HI JOLLY by Jim Kjelgaard (Dodd, Mead, 1959). Arizona desert. A Syrian boy accompanies an experimental group of camels to be used by the army in the desert. Fascinating episode in American History. Both boys and girls, 7th to 9th grade level.

...AND NOW MIGUEL by Joseph Krumgold (Cromwell, 1953). Won 1954 Newberry Medal. New Mexico near Taos. A boy of 12 waits impatiently to fill a man's role as a sheepherder. Beautiful and moving story for anyone from 6th grade through adulthood.

STAND TO HORSE by Andre Norton (Harcourt, 1956). Near Santa Fe, New Mexico. A young private fights Apaches just prior to the Civil War. He is one of two survivers of an ambush and later blizzard. Mostly for boys, 8th to 12th grade level.

JO ANN OF THE BORDER COUNTRY by Anne Merriman Peck (Dodd, Mead, 1952). Near Nogales, Arizona. A high school girl who aspires to be a writer learns to identify with her surroundings and works for continued good relations with Spanish-speaking neighbors. Girls mostly, 6th to 10th grade levels.

OLD RAMON by Jack Schaefer (Bantam, 1966). An old man teaches a boy about sheep and about the desert. Poetically simple. Will appeal to everybody 6th grade through adulthood.

WHICHAWAY by Glendon and Kathryn Swartout (Random, 1966). Near Prescott, Arizona. An accident strands a boy atop a windmill tower where he improvises his survival. A most remarkable book, worthy of a wide audience. Both boys and girls in the 9th to 12th grade reading level range.

In a list of 50-odd titles, one is moved to indicate which he would choose over all others if he were to recommend a core of background in a specific subject or area. The ten books which I think teachers would most enjoy reading (and teaching) are:

Elliott Arnold's BROKEN ARROW
Hal Borland's WHEN THE LEGENDS DIE
John and Jean George's DIPPER OF COPPER CREEK
Ruth Harnden's THE HIGH PASTURE

Joseph Krumgold's . . .AND NOW MIGUEL
Oliver La Farge's LAUGHING BOY
Robert Murphey's THE GOLDEN EAGLE
Scott O'Dell's THE KING'S FIFTH
Glendon and Kathryn Swartout's WHICHAWAY
Frank Waters' PEOPLE OF THE VALLEY

There is no need to expand upon the assertion that literature of the Southwest has variety. The widest range of human experience occurs--lessons are to be learned, values exhibited, courage and determination in hostile environments often witnessed. And finally, some few works transcend local and even national interest and deserve a respected spot in the body of great world literature.

THE PIGMAN-USE IT!

Mrs. Beverly A. Haley, Fort Morgan High School, Fort Morgan, Colorado

(Reprinted by permission of the editor of STATEMENT: THE JOURNAL OF THE COLORADO LANGUAGE SOCIETY, September 1971)

How many novels have you used for classroom study that everyone thoroughly enjoys?

I have found one.

Paul Zindel's THE PIGMAN has met with unqualified success among my students. Apparently they have been effective as public relations men, too, because students from other classes have come asking for copies to read on their own.

Zindel has presented us with a rare gift--a story students like plus a novel that is a veritable treasure for exemplifying how an author works--all wrapped up in one package labelled THE PIGMAN.

The author has first of all written about people, actions, and ideas that appeal to adolescents now. Second, he doesn't answer the novel's questions: he forces his readers to search for their own answers. Third, the craftsmanship is clearly defined so the student can more readily appreciate the writer's skill, and so that he can be led to more complex novels. The brevity (159 pages) facilitates manipulation of the entire novel.

THE PIGMAN by Paul Zindel is the story of three lonely people--two teenagers, Lorraine Jensen and John Conlan, and an old widower, Mr. Angelo Pignati. It is a novel revealing the duality of life through the use of opposites in juxtaposition: adolescents and adults, death and life, honesty and phoniness, a fantasy world and reality, communication and alienation, good and evil. These theme elements are exemplified through the surface "fun and games" tone that masks deep inner alienation.

Diction is one of the technics employed by Zindel to exemplify the themes. The speech of the characters, particularly that of John, is predominantly of a flippant tone and employs the currently popular teenage vernacular (unlike Holden Caulfield in THE CATCHER IN THE RYE, swearing is not actually included). Yet what the persons involved are saying is far from being "flip." Each cries out for companionship, for understanding, for someone who truly cares about him as an individual. For example, John analyzes Lorraine in this way, "The way her old lady talks you'd think Lorraine needed internal plastic surgery and seventeen body braces, but if you ask me, all she needs is a little confidence" (p.22). John also succinctly summarizes his own and Lorraine's home situations when he explains why the telephone game is played at their friends' homes: ". . .at least they (their friends' parents) didn't mind if their kids used the house. Mine and Lorraine's we can't even go to. We couldn't anyway because her mother doesn't have unlimited service, and at my house my mother is a disinfectant fanatic. . ." (p.23) Mr. Pignati's specialty is telling jokes and maintaining a constant flow of good will. Zindel describes his voice as "jolly" and "bubbling" and his face as always smiling (p.27).

Language is also used to enforce the theme of honesty versus phoniness. John observes that Miss King, an English teacher, tries to establish rapport between herself and her students by using slang expressions. Her attempts are unsuccessful.

Mr. Pignati, on the other hand, speaks his own language and immediately establishes communication with John and Lorraine (p.21).

In addition to the various levels of English utilized by Zindel, the metaphors employed enforce theme ideas. The majority of metaphors are animal metaphors. Often when a writer compares people to animals, he is gently pushing his reader to see himself objectively and to recognize his weaknesses with a sense of humor.

The novel's title introduces the first major animal metaphor. The image of the pig is a dual image. Today's reader associates the word "pig" with something cluttered, dirty, evil, or as identifying the "establishment" in a derogatory manner. Mr. Pignati, the Pigman, does live in a messy, cluttered house. But he represents to John and Lorraine security, friendship,warmth, love, and acceptance. At the same time, there is an underlying tone that something evil will occur as a result of the friendship. In direct contrast to the "pig" image as Mr. Pignati's given name, Angelo--implying angel, as a messenger or deliverer. In the Pigman's collection of "phony pigs" (p. 45), Mr. Pignati lifts a "large white pig with an ugly smile on its face" (p. 46). If these pigs represent the love-sentiment between the Pigman and Conchetta, why does the original pig have an ugly smile? In the pig, then, Zindel utilizes again his theme of duality. The irony is reinforced when John says of the Pigman, ". . .he was harmless--a little crazy--but really harmless" (p. 63).

A similar idea is seen in the comparison between the Pigman and Bobo, the baboon. Mr. Pignati is identified with Bobo--they are both old, both become ill about the same time, and when Mr. Pignati learns that Bobo is dead, he seems to give up and dies, also. But Bobo is described by Lorraine as "the ugliest, most vicious-looking baboon I've ever seen in my life" (p. 58). Perhaps Zindel's theme of surface appearance versus reality is revealed in this comparison; although Bobo looks vicious, he is harmless in his cage and apparently forms a friendship with the Pigman--"my best friend," explains Mr. Pignati (p. 58). Nevertheless, the potential for evil remains.

The baboon image as a comparison to man is used later in the novel when John says, "And maybe Lorraine and I were only a different kind of baboon in a way. Maybe we were all baboons for that matter--big blabbing baboons--smiling away and not really caring what was going on as long as there were enough peanuts bouncing around to think about--the whole pack of us--" (p. 155). This is emphasized in the last three paragraphs of the novel when John devotes two single paragraphs to the single word "baboon" and then states that they build their own cages--just as people create their own lives.

The monkey image is used in a more lighthearted tone when the three friends visit the toy department at Beekman's and see the stuffed animals. They were enjoying a happy, carefree shopping tour when Lorraine comments, "We must have looked just like three monkeys. The Pigman, John, and me--three funny little monkeys" (p. 88). The toy department metaphor later, however, assumes a somber tone in the funeral scene when John observes that the whole thing was ". . .like being in Beekman's toy department to tell the truth--everything elaborately displayed. So many things to look at. Anything to get away from what was really happening" (p. 156).

Animal imagery also reinforces Zindel's theme of what is real or honest as opposed to what is phony as the animals employed for comparison are a combination of natural and artificial ones. John and Lorraine feel themselves to be in a "jungle" when the Pigman's death occurs.

Dream images are another facet of Zindel's technic--Lorraine's dreams tend to represent psychological fears of terrible events to come, while John's "daydreaming" makes him long for death as something better than growing up into the adult world he knows. Both John and Lorraine fear growing up. John states, "maybe I would rather be dead than to turn into the kind of grown-up people I know. What was so hot about living anyway if people think you're a disturbing influence just because you still think about God and Death and the Universe and Love" (pp. 156-7).

Two interesting metaphors comparing man and machines (another set of opposites) are found within a page of each other. John describes the police and attendants at the funeral as performing a ritual for which they do not know the meaning: "I thought of machinery--automatic, constant, unable to be stopped" (p.157). A few paragraphs later he reverses the comparison when he describes the flashing light of the ambulance as "pulsing like a heartbeat" (p. 158).

The loneliness of each of the three characters is basically the result of family situations. John, eleven years younger than his brother, is constantly compared unfavorably to him by his parents: "Kenneth never gave us any trouble," his mother remarks pointedly (p. 34); while his father reminds him, "Your brother is doing very well at the Exchange. He makes a fine living, and there's still room for you" (p. 66). John wants no part of his father's kind of life. He tells his father, ". . .I want to be me. Just me. Not a phony in the crowd" (p. 67). The irony here is that he wants to be an actor--a profession requiring the playing of someone else's role. John apparently does not recognize this inconsistency or cannot face a role of his own. In the meantime, John feels his parents regard him simply as an annoyance; they refuse to see him as a person. John observes, "They just seemed tired, and I seemed out of place in the house. I had become a disturbing influence, as they say."(p.94).

Lorraine's mother and father had separated while Lorraine was small, then several years later her father died; hence, Lorraine and her mother lived alone for a number of years. Mrs. Jensen works as a nurse and never allows Lorraine to forget what a hardship it is on her: "That school thinks it's easy for a woman to support a kid by herself--two dollars for this, five dollars for that. . .I can't even afford to get myself a pair of nylons" (p.50). Her attitude toward men is that they are all sex maniacs; Lorraine relates how her mother is constantly warning her about not opening the door to strangers, not getting into cars and the like and she concludes: "Beware of men is what she's really saying. They have dirty minds, and they're only after one thing. Rapists are roaming the earth" (p. 97). Consequently, Lorraine's social life with John is kept from her mother for fear of reproval.

Although neither John nor Lorraine are understood or accepted as individuals by their parents, both young people seem to understand and accept their parents as they are. Lorraine feels pity toward her mother.

Mr. Pignati's wife is dead and he lives a fantasy that she is only off for a visit and will soon return. Mr. and Mrs. Pignati had apparently shared a beautiful married love that neither John nor Lorraine has witnessed in their own homes. Lorraine remarks, "I realized how many things the Pigman and his wife must have shared--even the fun of preparing food. . .It makes me think that the love between a man and a woman must be the strongest thing in the world" (p. 77). She feels sad that this was not true for her own parents.

John and Lorraine are drawn to Mr. Pignati as a person who gives them all the things they ever wanted and were denied in their own families: he treats them with trust and dignity as individuals; he plays with them; he takes them places for fun; he encourages them to do zany things like eating chocolate-covered ants and roller-skating in the department store; he shares his inner, personal life with them; he is always there when they want to come to him, but he does not force himself on them. In return, they bring to him companionship, youth, laughter, and loyalty. Zindel, however, suggests there is a limit to how far one can go in such a relationship when near the end of the novel, John thinks, "Trespassing--that's what he (the Pigman) had done. . .We had trespassed too--been where we didn't belong, and we were being punished for it. Mr. Pignati had paid with his life. But when he died something in us had died as well" (p. 159). Again the theme of duality is exemplified, this time in relation to the subject of loneliness--each person is lonely and yearns for closeness with others; but if he goes too close, he will be punished.

Dishonesty in their parents is obvious to John and Lorraine--Mrs. Conlan does things like cheating on stamps at the supermarket, while Mrs. Jensen takes useful items from homes where she is nursing. It is ironic, then, that the three friend's relationship has been based on dishonesty--John and Lorraine, playing the "telephone game," tell the Pigman they are collecting for a charity, while Mr. Pignati pretends that his wife Conchetta is alive. Once they tell each other the truth, the bond holding them together begins to weaken and destroy what they had. It is literally the beginning of the Pigman's dying. At the same time, it seems to be the real beginning of John's and Lorraine's maturing.

In telling the story, Zindel uses a type of "diary" or "journal" form. John and Lorraine take turns writing chapters; thus the reader sees the events from two points of view--both through the adolescents' eyes. The adult point of view must be derived through what John and Lorraine relate.

A major portion of the novel is devoted to the "game" idea. John is introduced to the reader as a teenage boy who plays games as an attention-getting device and also as an apparent release for his frustrations (his "bathroom bomber" and "fruit-roll" games). John and Lorraine's friendship with Mr. Pignati is the result of a telephone game. Mr. Pignati entertains them with a series of puzzles and games, the games becoming progressively more real and more serious. At last the realization dawns that somewhere the "games" had become the game of life and death. Lorraine pleads silently, ". . .we didn't mean things to work out like this. We were just playing." (p. 144).

Zindel involves the reader by including little games in the text of the novel, such as the snake quiz, the psychological game, and the clippings from the "Dear Alice" newspaper column. This device very effectively makes the reader a part of the story.

Games ultimately come to represent the difference between appearance and reality. At last, when John and Lorraine look at each other after the funeral, John realizes, "There was no need to smile or tell a joke or run for roller skates" (p. 159).

With the book's conclusion, the reader feels that perhaps John and Lorraine have at last learned to distinguish between appearance and reality and have come to terms with it by accepting it as a challenge. John closes by writing, "They (baboons) build their own cages, we could almost hear the Pigman whisper, as he took his children with him" (p. 159). The price paid for "growing up" was high; now it is their individual responsibility to make their lives worthy of the price they have paid.

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50 ADOLESCENT NOVELS IN PAPERBACK WHICH OUGHT TO BE IN ANY SCHOOL LIBRARY

Obviously, the 50 adolescent novels listed below are the personal choices of the editor, and many readers will doubtless wonder why some novels were listed and others why some other novels were ignored. To make your own list of 10 or 50 or 100 or 1,000, you should certainly consult the latest catalogs of paperback publishers like Dell, Avon, Popular Library, Ace, New American Library (especially their Signet Books), Bantam, Washington Square Press, Berkley, Paperback Library, Tempo Books, Apollo Editions from Crowell, Pocketbooks, and Scholastic Books. Two publishers have recently begun to publish adolescent literature in paperback, Harper and Atheneum, and other publishers are likely to join the growing crowd of those publishing adolescent material in paperback.

The following 50 adolescent novels should certainly be in any library, school or public, that attempts to meet the needs and interests of young people. Some of the 50 may not be particularly good literature, but most of the 50 novels are very well written and all of them are popular with many young people, for good reasons. Teachers should be familiar with these books plus many, many, many more adolescent novels.

1. Lloyd Alexander's TARAN WANDERER (Dell, 95¢),the story of Taran, the assistant pig-keeper in Prydain and his fantastic adventures.

2. Paul Annixter's SWIFTWATER (Scholastic, 75¢), a young man and his father attempt to establish a wild game refuge in Maine. A fine example of symbolism.

3. William H. Armstrong's SOUNDER (Harper, $1.25), a black sharecropper, his family, and their dog Sounder in a controversial novel which won the 1970 Newbery Award.

4. Jack Bennett, JAMIE (Bantam, 50¢), a young man sees his father gored to death by a water buffalo and sets out to revenge his father.

5. Jack Bennett's MISTER FISHERMAN (Bantam, 60¢), two men, a rich and spoiled young white man and an old black fisherman are accidentally thrown together in a boat drifting helplessly in the ocean.

6. Jay Bennett's DEATHMAN, DO NOT FOLLOW ME (Scholastic, 60¢), a young,very lonely boy is involved in the theft of a painting from an art gallery. The latter part of the book is fairly pedestrian, but the first half of the book or so is an incredibly accurate picture of the mental workings of an outsider.

7. Frank Bonham's DURANGO STREET (Scholastic, 75¢), one of the best books on the black gang in the black ghetto and a book that's been popular with inner-city students for a long time.

8. Frank Bonham's VIVA CHICANO (Dell, 75¢), a Chicano caught up in the Chicano ghetto and his problems with his peers and the police.

9. Hester Burton's CASTORS AWAY (Dell, 95¢), a fine historical novel about a family and its involvement in the Napoleonic wars, particularly at the Battle of Trafalgar. Burton's historical novels, any of them, are excellent reading.

10. John Carson's THE COACH NOBODY LIKED (Dell, 50¢), a battle emerges between a coach convinced that basketball is a game and a town convinced that winning is the only thing that counts.

11. John Donovan's I'LL GET THERE. IT BETTER BE WORTH THE TRIP (Dell, 75¢), two lonely boys drift together and temporarily establish a tentative sexual relationship. A fine novel about a lonely boy's initiation into reality and the adult world.

12. Jennette Eyerly's A GIRL LIKE ME (Berkley, 60¢), the best friend of the heroine gets pregnant in one of the best girls' books on this ubiquitous theme. Mrs. Eyerly's books are extremely popular with young girls for good reason--she seems to know what young girls are like and what they worry about and she rarely preaches directly.

13. Henry Gregor Felsen's HOT ROD (Bantam, 75¢), one of the earliest of the car books that turn boys on, and a book that may seem highly didactic to adults but not apparently so to kids. Old or not, it continues to sell very well, indeed.

14. Esther Forbes' JOHNNY TREMAIN (Dell, 75¢), an apprentice to a silversmith is injured and then tossed into the turmoil of the Revolutionary War.

15. James Forman's MY ENEMY, MY BROTHER (Scholastic, 75¢), a young man's decision to involve himself in the war in Israel.

16. Paul Fox's HOW MANY MILES TO BABYLON? (Washington Square Press, 60¢), a little boy is kidnapped by three young hoods.

17. H.D.Francis' BIG SWAT (Signet, 60¢), one of the best sports books on the pressures that surround both coach and prospect during recruiting time.

18. Ann Head's MR. AND MRS. BO JO JONES (Signet, 75¢), one of the two or three most popular of adolescent novels, about two kids who have to get married and their first few years together.

19. Nat Hentoff's I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN (Dell, 60¢), one of the first adolescent protest novels about a boy who's faced with the inevitable conflict between what he wants and what society and his country see as his duties.

20. Nat Hentoff's JAZZ COUNTRY (Dell, 50¢), a white boy tries to enter the all-black world of jazz music.

21. Susan Hinton's THE OUTSIDERS (Dell, 60¢), almost surely one of the three most popular adolescent books, a sensitive boy watches the growing violence as two gangs, the Socs and the Greasers, prepare to battle.

22. Susan Hinton's THAT WAS THEN, THIS IS NOW (Dell, 75¢), two almost brother-like friends come to a parting when drugs enter their lives.

23. Irene Hunt's NO PROMISES IN THE WIND (Tempo, 95¢), two boys run away from home in 1932 and wander around the Depression ridden country. A deeply moving and beautifully written book.

24. Irene Hunt's UP A ROAD SLOWLY (Tempo, 75¢), an episodic account of a young girl from about seven through seventeen. Introspective and well written.

25. Kristin Hunter's THE SOUL BROTHERS AND SISTER LOU (Avon, 75¢), a 14 year old black teenager tries to set up a club for young people and runs into police harassment.

26. Annabel and Edgar Johnson's COUNT ME GONE (Pocketbooks, 95¢), an 18 year old misfit boy loses his summer job, is told to shape up and start doing things right, and begins to question most of the values of his society.

27. Elaine L. Konigsburg, JENNIFER, HECATE, MACBETH, WILLIAM McKINLEY, AND ME, ELIZABETH (Atheneum, 95¢), two fifth grade girls, both lonely but for different reasons, find friendship tied in with witchcraft. Funny, enjoyable, and often touching book.

28. Joseph Krumgold's . . AND NOW MIGUEL (Crowell, $1.65), a young son of a sheep ranching family waits, not so patiently, for the time when he will be treated as a grown up and taken with his brothers into the Sangre de Cristo mountains for the summer grazing.

29. Ed Lacy's SLEEP IN THUNDER (Tempo, 75¢), a Puerto Rican boy is accidentally involved in an armored truck robbery.

30. Mildred Lee's THE SKATING RINK (Dell, 60¢), personal problems have lead a young boy to withdraw from classmates and his family. A friendship with the owner of a skating rink gives the boy some hope that he can join the world.

31. Robert Lipsyte's THE CONTENDER (Bantam, 75¢), a Harlem black boy struggles to stay alive and to become a prizefighter. Boys love this book.

32. Robery McKay's CANARY RED (Scholastic, 60¢), a young girl, assuming all her life that she is an orphan, finds that she has a father and he is returning home after many years in jail.

33. Robert McKay's DAVE'S SONG (Bantam, 75¢), a young girl discovers much to admire about a lonely boy who is unlike anyone she's ever known.

34. Jean Merrill's THE PUSHCART WAR (Tempo, 60¢), a future war between the trucks and the pushcarts in New York City is used to satirize many of man's foibles. A very funny book and one of the very few satirical books that will appeal to both students and teachers, albeit for quite different reasons.

35. John Neufeld's EDGAR ALLAN (Signet, 60¢), a well-meaning white family adopt a young black child and discover all sorts of prejudices in their town and in their own family.

36. John Ney's OX: THE STORY OF A KID AT THE TOP (Bantam, 75¢), a 12 year old kid, living in Palm Beach, Florida, gets an assignment to write about cows. His very rich father and his jet-set friends take the assignment as a lark and an excuse to go hither and yon in search of excitement and cows. An often funny and very poignant book.

37. Scott O'Dell's ISLAND OF THE BLUE DOLPHINS (Dell, 95¢), a near classic by now, the story of a young Indian girl left to fend for herself on an island off the California coast for nearly 20 years.

38. Kin Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR (Dell, 75¢), a boy who's recently moved to New York City finds that his speech impediment makes it more and more difficult to establish connections with other humans.

39. Adrienne Richard's PISTOL (Dell, 75¢), a young boy on a Montana ranch finds out what it means to grow up during the Depression.

40. Elizabeth Speare's THE WITCH OF BLACKBIRD POND (Dell, 75¢), a 16 year-old girl goes to Puritan New England, befriends an old woman who's reputedly a witch, and is tried for witchcraft by the community.

41. Mary Stolz' IN A MIRROW (Dell, 95¢), Bessie's problem is that she's fat, not charmingly plump, but fat. Typically well-written book by an excellent writer for girls (or for anyone who likes good prose).

42. Mary Stolz' TO TELL YOUR LOVE (Scholastic, 60¢), a slow moving and highly introspective story of the first great romance of a young girl and its inevitable resolution and its impact on the heroine.

43. Rosemary Sutcliff's OUTCAST (Dell, 50¢), the son of a Roman soldier finds he's an outcast from both the Romans and the Celts in a fine historical novel by a very good writer. Any of Mrs. Sutcliff's historical works will appeal to many students.

44. Glendon Swarthout's BLESS THE BEASTS AND CHILDREN (Pocketbooks, 95¢), six misfits at an Arizona summer camp for rich-but-unwanted-boys try to stop the annual buffalo "hunt" in Arizona. Funny and very sad.

45. John Tunis' GO, TEAM, GO! (Scholastic, 60¢), racial issues, gambling, a win-at-all-costs philosophy all interfere with a basketball team. Tunis knows what a locker-room smells like and he conveys the smell and sense of reality about sports.

46. John Tunis' HIS ENEMY, HIS FRIEND (Avon, 75¢), a war time killing of hostages comes back to haunt a soccer match between a French team and a visiting team from Germany.

47. Maia Wojciechowska's SHADOW OF A BULL (Atheneum, 95¢), the son of a famous and dead bullfighter tries to find ways to determine what he will do with his life despite efforts of others to push him towards a life he does not want.

48. Maia Wojciechowska's A SINGLE LIGHT (Bantam, 75¢), a deeply moving book about a deaf-and-dumb girl who is rejected by her family and seeks love from a statue.

49. Paul Zindel's MY DARLING, MY HAMBURGER (Bantam, 75¢), pregnancy again, but well handled with the problems of the kids involved being honestly portrayed.

50. Paul Zindel's THE PIGMAN ((Dell, 60¢), one of the two or three most popular adolescent novels around and deservedly so. Two young people meet Mr. Pignati and share his adult world for a short time till they kill him, without meaning to, of course. Nicely handled structurally and with genuine insights into two somewhat confused but not really untypical kids.

A SURVEY OF ADOLESCENT INTERESTS IN THREE SCHOOLS

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Over the years there has been a great number of formal, informal, experimental, and heuristic studies of adolescent reading interests and tastes. In an unpublished bibliography of "Research in Reading Interests," Paul Krueger lists over 180 titles of articles and books. Robert Thorndike, George Norvell, and Paul Witty are only three of the many who have done extensive research into what adolescents read and view and where their interests and tastes seem to lie.

Some teachers, however, feel that studies done twenty or even three years ago cannot be relied upon because adolescent taste seems to be so evanescent--witness the everchanging Top 40 songs. This feeling, though, is not entirely valid. For example, thirty years ago Robert Thorndike found out that both boys and girls are highly interested in reading mystery stories; that has not changed to this day.

And yet, it is still vital to make even informal surveys of what students view and read if only to get some indication of what specific books, movies, and television programs are currently popular. Information of this sort, we feel, can help the teacher in bringing to the English program material which has a great deal of meaning to the student of today.

We chose three schools in the valley in which to conduct our survey. The schools and the sampling of students who took the survey were not chosen from any elaborate random sampling techniques. Rather, they were chosen because they were schools and classes in which we had student teachers; thus, we could conduct the survey with a minimum of time spent by the classroom teacher. Any generalizations we make from the data have to be tempered by the fact that the sampling may be somewhat biased.

School A is a large high school having approximately 2500 students in grades nine through twelve. Termed an inner-city school, a little over half of its student population are Anglo, a third have Spanish surnames, around six percent are Black, while Indians and Orientals make up the remainder of the school population. Our sampling consists of students who are reading several grades below level to those who are several grades above.

School B is a large junior high school with about 1141 students enrolled in grades six through nine. The school has a large majority of Anglos; about three percent are Indian, three percent are Chicano, less than one percent are Black, while the rest are Anglos. Again, our sampling provides a wide range of reading abilities.

School C is a small, private school, K through 12. The total school population is about 350. In the middle school (grades 5 through 7) there are about 84 students and in the high school there are about 130. Grades 7 through 10 were used in this survey. No ethnic breakdown was made available; most students seem to be from economically well-off families, although there are a few scholarships available.

The survey took the form of a questionnaire containing six open-ended questions. The questions were:

1. What movies did you really like?
2. What television programs do you like to watch?
3. Of all the persons you know about or have heard of whom do you admire or like?

4. What magazines do you like?
5. What novels have you really liked?
6. What other kinds of books do you like?

First, we wanted to get some kind of idea of currently popular movies and television programs, perhaps being able to tie them in with student reading interests. We also wanted to find out some information on what might be termed contemporary "heroes." But we did not want to put the question in that form for we felt that it would not convey enough information. From the data we gathered from the third question, we feel that we might be able to apply the term "contemporary heroes" to the results. Finally, we wanted to leave the questions open-ended; providing titles and names for the students to respond to would have boxed in the results too much, further biasing the results.

Those who believe that adolescents today have monolithic interests as a result of the influence of the "electronic world" we live in, should take such a survey. Although, as we shall see, there are considerable mutual interests the data reveal a wide variance as well. For example, from School A alone in response to question one there were 255 different specific titles; 129 television programs were listed (one wouldn't think there were that many different ones); 206 names were given for question three; 132 magazine titles were included; and 211 different titles were offered in response to question five.

Results of the survey given in School A are given Tables 1 through 6.

Table 1 (Movies)

GRADE	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
SUMMER OF '42	5	8	16	21	10	11	5	10	36	50	86
LOVE STORY	2	12	4	20	4	9	1	9	11	50	61
SHAFT	7	9	9	9	7	8	2	6	25	32	57
PLAY MISTY FOR ME	1	7	7	7	6	8	1	3	15	25	40
MASH	1	1	5	2	4	4	1	5	11	12	23
BLESS THE BEASTS AND THE CHILDREN	5	2	1	3	1	1	3	4	10	10	20
FRIENDS	2	2	5	3	1	4	1	4	9	13	22
DIRTY HARRY	5	0	3	0	1	3	3	2	12	5	17
PATTON	2	1	4	1	3	2	1	2	10	6	16
PLANET OF THE APES	5	0	6	0	0	0	0	1	11	1	12

Other choices in responding to Question One, indescending order with total number of responses given in parentheses, are: RYAN'S DAUGHTER (11), BUTCH CASSIDY AND THE SUNDANCE KID (10), LITTLE BIG MAN (10), BEN HUR (9), THE GOOD, BAD AND UGLY (9) ANDROMEDA STRAIN (8), BRIAN'S SONG (8), THE OMEGA MAN (8), ROMEO AND JULIET (8), and TWO MULES FOR SISTER SARA (8). Undoubtedly, some of these, such as BRIAN'S SONG, were movies seen on television.

Table 2 (Television Programs)

GRADE	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
Night Gallery	11	10	28	19	20	9	3	5	62	43	105
Flip Wilson	13	10	20	16	12	15	4	10	49	51	100
Mod Squad	10	11	14	23	8	10	3	4	35	48	83
Sonny and Cher	4	9	3	11	7	9	1	8	15	37	52
Sanford And Son	7	4	16	7	4	1	4	8	31	20	51
Adam 12	6	5	16	8	7	2	4	2	33	17	50
All in the Family	5	3	10	10	7	6	2	6	24	25	49
Alias Smith and Jones	2	6	4	4	8	5	1	3	15	18	33
Longstreet	2	3	7	3	8	2	3	5	20	13	33
Marcus Welby	3	3	2	7	4	2	0	6	9	18	27

Other choices for television programs, again in descending order with total number of responses in parentheses are: LAUGH IN (23), WILD, WILD WEST (23), BRADY BUNCH (22), EMERGENCY (22), HAWAII FIVE-O (22), CAROL BURNETT (20), DRAGNET (20), SIXTH SENSE (20), PARTRIDGE FAMILY (19), LOVE AMERICAN STYLE (18), and ROOM 222 (18).

So many different singers or singing groups, movie "personalities," television "personalities," "social commentators," sports figures, and politicians (past and present) were named in response to question three that we decided to group them. Under the term "social commentators" are found such persons as Malcolm X, Che Guievera, Eldridge Cleaver, the Reverend Jesse Jackson, and others. Singers ranged from Frank Sinatra to Three Dog Night, politicians from Abraham Lincoln to Ted Kennedy.

Table 3 ("Heroes")

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
Singers or Singing Groups	19	20	17	19	7	7	1	5	44	51	95
Movie "personality"	7	10	13	23	9	10	3	13	32	56	88
TV "personality"	18	10	10	13	2	4	8	11	38	38	76
John F. Kennedy	7	3	4	6	4	4	1	3	16	16	32

Table 3 ("Heroes" Continued)

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
John Wayne	5	5	11	0	4	0	1	1	21	6	27
Sports Figures	1	1	4	2	8	1	5	0	18	4	22
Politicians (Past and Present)	1	0	2	3	2	6	4	3	9	12	21
"Friends"	5	6	3	2	2	2	0	0	10	10	20
Flip Wilson	1	3	6	3	1	2	2	1	10	9	19
Raquel Welch	5	0	6	0	3	1	1	0	15	1	16

Other choices were "Social Commentators" (14), Clint Eastwood (13), Robert Kennedy (13), Martin Luther King (13), and "Nobody" (12). (This last category seems to indicate a rare degree of independence.)

Table 4 (Magazines)

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
LIFE	11	10	15	12	8	10	4	7	38	39	77
PLAYBOY	7	1	11	0	10	3	6	2	34	6	40
SPORTS ILLUSTRATED	8	1	10	1	12	1	5	1	35	4	39
LOOK	6	1	4	6	4	7	2	3	16	17	33
SPORT	5	0	9	0	7	0	3	1	24	1	25
EBONY	2	1	4	4	4	1	2	5	12	11	23
READERS' DIGEST	1	0	4	5	4	3	1	2	10	10	20
comic books	7	3	7	1	0	0	1	1	15	5	20
HOT ROD	7	0	6	0	4	0	2	0	19	0	19
McCALLS	0	3	0	9	1	4	0	2	1	18	19

Others receiving votes were SEVENTEEN (18), MAD (17), TIME (17), TRUE STORY (16), JET (10), SIXTEEN (9), TEEN (9), and ESQUIRE (8). Rather puzzling is the high position of LOOK magazine. Perhaps students like to read back issues.

In this next table, the highest category of response is "None". This was expressed in several ways: "Don't read much," "Don't like to read," and so on. If there was no response to the question, it was not counted.

Table 5 (Novels)

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
"None"	5	7	8	3	5	0	1	0	19	10	29
THE OUTSIDERS	0	2	5	2	3	2	2	2	10	8	18
TO KILL A MOCKINGBIRD	1	0	3	1	2	5	0	3	6	9	15
LOVE STORY	2	1	0	5	0	2	0	3	2	11	13
OF MICE AND MEN	2	3	1	2	1	0	0	0	4	5	9
SUMMER OF '42	1	1	0	2	1	2	0	1	2	6	8
CATCHER IN THE RYE	0	0	0	0	1	1	2	3	3	4	7
DURANGO STREET	0	0	3	0	3	0	1	0	7	0	7
GONE WITH THE WIND	0	0	1	3	0	2	1	0	2	5	7
SHANE	2	1	1	0	3	0	0	0	6	1	7
WEST SIDE STORY	2	1	0	2	0	1	0	1	2	5	7

An interesting if somewhat disturbing element from this table is that there were only 96 total responses which named a specific title.

The categories in the following table need a bit more explanation. "Mystery" includes responses such as "Horror," "Suspense," and "Weird or Occult." "Non-Fiction" takes in such responses as "Photography," "Science," "Cars," "Art," "Educational," and so on. "Humorous" represents "Comedy," "Funny," but does not include comic books, which were considered as magazines. "Adventure" category groups "Animal," "Travel," "War," "Exploration," etc. Finally, the "Social" category groups responses like "books on drugs," "about gangs," "on prejudiced people."

Table 6 (Types)

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
Mystery	8	14	8	14	2	8	3	3	21	39	60
Nonfiction	8	2	8	3	8	3	0	3	24	11	35
Biography	1	1	7	6	2	7	5	3	15	17	32
Humorous	2	8	2	4	3	7	3	2	10	21	31
Fiction	2	6	5	8	3	4	0	2	10	20	30

Table 6 (Types Continued)

Grade	9		10		11		12				
	M	F	M	F	M	F	M	F	M	F	Total
Adventure	5	7	2	2	3	0	4	3	14	12	26
Love/Romance	0	9	0	9	0	3	0	1	0	22	22
Sports	4	0	7	0	5	2	0	2	16	4	20
Science Fiction	3	2	3	1	3	2	0	2	9	7	16
"None"	2	1	6	2	4	0	0	0	12	3	15
Social	2	1	0	4	0	1	0	2	2	8	10
Short Fiction	2	1	1	2	0	0	2	1	5	4	9
"Any Kind"	1	2	1	2	0	0	0	1	2	4	6

Tables 7 through 12 represents data obtained from School B. Tables 13 through 18 contain data from School C.

Table 7 (Movies)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
LOVE STORY	0	5	0	1	0	5	1	9	1	20	21
LOVE BUG	5	2	2	2	1	0	0	0	8	4	12
SUMMER OF '42	0	0	0	1	1	0	4	4	5	5	10
TRUE GRIT	0	1	4	0	4	0	0	0	9	1	10
WILLARD	0	0	0	4	2	3	0	0	2	7	9
BORN FREE	0	1	2	1	0	2	0	2	2	6	8
GOOD/BAD/UGLY	1	0	0	0	3	1	2	1	6	1	7
BEN-HUR	2	0	0	0	3	0	0	0	5	0	5
COMPUTER WORE TENNIS SHOES	4	0	1	0	0	0	0	0	5	0	5
NIGHT STALKER	0	0	0	4	0	0	0	0	0	4	4

Table 8 (TV Shows)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
Night Gallery	3	7	6	9	6	11	14	11	29	38	67
Gilligan's Island	6	4	8	5	3	6	0	3	17	18	35

Table 8 (TV Shows Continued)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
Partridge Family	6	5	3	3	3	8	0	3	12	19	31
All In the Family	0	1	0	0	4	0	9	13	13	14	27
Sonny and Cher	0	3	1	4	0	8	2	6	3	21	24
Brady Bunch	5	4	3	3	3	3	0	3	11	13	24
Mod Squad	4	0	2	1	0	2	1	8	7	11	18
Alias Smith and Jones	1	0	1	0	3	2	5	4	10	6	16
Flip Wilson	0	0	2	0	4	4	2	2	8	6	14
Love American Style	2	3	0	4	1	1	2	0	5	9	14

Table 9 (Heroes)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
Friends	8	5	9	11	10	7	11	12	38	35	73
Singers/singing groups	3	6	2	12	0	10	0	8	5	36	41
TV personalities	4	5	5	2	2	2	3	2	14	11	25
No one	2	5	1	7	0	0	5	3	8	15	23
Sports Figures	1	0	2	2	6	0	2	0	11	2	13
Jerry Lewis	[illegible]	5	0	0	1	0	0	2	6	2	8
David Cassidy	1	2	0	0	0	1	0	2	1	5	6
John Wayne	1	1	0	0	0	0	4	0	5	1	6
Raquel Welch	2	0	0	0	2	0	1	0	5	0	5
Movie personalities	0	0	1	0	1	0	0	2	0	4	4

Table 10 (Magazines)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
TEEN	0	7	0	4	0	0	0	13	0	24	24
HOT ROD	5	0	5	0	6	0	6	0	22	0	22
LIFE	2	4	2	2	2	2	0	6	6	14	20
SPORTS ILLUSTRATED	2	0	0	0	6	0	12	0	20	0	20
BOY'S LIFE	6	0	3	0	5	1	4	0	18	1	19
PLAYBOY	5	0	8	0	6	0	0	0	19	0	19
CYCLE	1	0	1	0	5	0	8	0	15	0	15
none	0	3	3	7	1	0	1	0	11	4	15
SEVENTEEN	0	1	0	0	0	3	0	4	0	8	8
Movie fan mags.	0	0	0	3	0	4	0	1	0	8	8

Table 11 (Novels)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
Don't read, etc.	1	7	12	7	4	8	7	1	24	23	47
LOVE STORY	0	3	0	2	0	4	0	6	0	15	15
BORN FREE	0	1	0	1	0	1	1	1	1	4	5
MY SIDE OF THE MOUNTAIN	0	0	0	0	2	1	0	0	2	1	3
HOT ROD	0	0	0	0	0	3	0	0	0	3	3
OLD YELLER	0	1	0	0	0	1	1	0	1	2	3
A SEPARATE PEACE	0	0	0	0	0	2	0	1	0	3	3
SWISS FAMILY ROBINSON	0	0	2	1	0	0	0	0	2	1	3
2001	0	0	0	0	0	0	3	0	3	0	3
SHANE	0	0	0	1	1	0	1	0	2	1	3

Table 12 (Types)

Grade	6		7		8		9				
	M	F	M	F	M	F	M	F	M	F	Total
Mystery	9	8	2	6	10	8	6	10	27	32	49
Don't read, etc.	1	2	8	4	2	3	3	0	14	9	23
Non-fiction	2	2	2	3	2	3	2	2	8	10	18
Sports	4	0	3	0	3	0	5	0	15	0	15
Joke books	1	2	4	3	1	0	2	1	8	6	14
Science books	0	0	1	0	5	1	5	0	11	1	12
Love	0	0	0	1	0	5	0	5	0	11	11
Animal stories	0	3	1	2	1	3	0	0	2	8	10
Science fiction	3	0	1	3	0	0	0	0	4	3	7
Adventure	2	0	1	0	1	0	1	0	5	0	5

Table 13 (Movies)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
AIRPORT	0	2	6	1	0	1	3	6	8	9	17
LITTLE BIG MAN	0	0	0	2	0	0	7	4	7	6	13
SUMMER OF '42	0	0	2	1	0	1	5	4	7	5	12
BLESS THE BEASTS AND THE CHILDREN	0	2	1	0	0	3	0	6	1	11	12
BUTCH CASSIDY	0	0	6	3	0	0	1	1	7	4	11
ANDROMEDA STRAIN	1	0	2	2	0	0	3	2	6	4	10
LOVE STORY	0	1	2	1	0	4	0	1	2	7	9

Table 14 (Television Programs)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
Night Gallery	3	7	7	7	0	2	4	6	14	22	36
All In The Family	1	5	2	0	1	7	3	5	7	17	24
Flip Wilson	1	5	4	4	0	3	5	1	10	13	23
Love American Style	4	8	0	2	2	3	1	2	5	15	20
Alias Smith & Jones	1	2	3	2	0	3	5	2	10	8	18
Sixth Sense	6	0	4	1	0	1	1	3	11	5	16
Wild Wild West	4	0	6	0	1	0	3	2	13	2	15

Table 15 (Heroes)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
Sports figures	2	2	6	3	8	0	0	9	16	14	30
Movie Personalities	4	1	0	4	7	0	2	6	13	11	24
Friends	1	4	0	3	2	4	2	4	5	15	20
Abraham Lincoln	1	9	0	0	0	3	1	0	2	10	12
No one	1	0	6	0	1	1	0	3	8	4	12
John Wayne	0	8	3	0	0	0	0	0	3	8	11

Table 16 (Magazines)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
LIFE	0	5	8	6	1	1	7	7	13	19	32
MAD	2	5	5	3	1	0	0	8	8	16	24
SPORTS ILLUSTRATED	2	2	8	0	1	0	9	1	20	3	23
SEVENTEEN	0	3	0	0	0	3	0	6	0	12	12
None	1	2	1	1	1	1	1	1	4	5	9

Table 17 (Novels)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
None	1	8	5	3	1	1	3	1	10	13	23
AIRPORT	0	0	3	0	1	0	1	1	5	1	6
TO KILL A MOCKINGBIRD	0	0	1	0	0	4	0	0	1	4	5
TALE OF TWO CITIES	0	0	0	0	1	3	1	0	2	3	5
LORD OF THE RINGS	0	1	0	0	1	0	2	0	3	1	4
HOBBIT	1	2	0	1	0	0	0	0	2	2	4

Table 18 (Types)

Grade	7		8		9		10				
	M	F	M	F	M	F	M	F	M	F	Total
Mystery	6	10	6	6	1	6	0	3	13	25	38
Science Fiction	0	0	1	0	0	2	9	1	10	3	13
Biographies	2	4	0	0	0	0	0	3	2	7	9
Sports Stories	2	0	3	0	0	0	3	0	8	0	8
Short Story Collections	0	0	3	2	2	0	0	0	5	2	7
None	1	0	0	0	1	1	1	2	3	3	6
Adventure	0	0	4	0	1	0	0	0	5	0	5
Humorous	0	3	0	0	0	0	0	2	0	5	5

Overall, SUMMER OF '42 was the most popular movie. Its theme, that of first love and initiation into intimacy, is of vital concern, we believe, for students this age. And since the theme was handled so well and so sensitively, students seemed to respond well to it. Several years ago, interest studies noted that the biggest factor in determining student interests was sex, a factor even more important than intelligence. Looking at the choices students made in this survey, sex is most easily seen in their choice of the movie, LOVE STORY. Although it was not highly rated at School C as it was at the other two, the choices still broke down on boy-girl lines. By over three to one, girls outnumbered boys in choosing this movie as one of their favorites. One could go into all sorts of speculation about this sex division; were male students just turned off by the subject matter? perhaps more boys really didn't go to the movie? or (and a secret hunch) did boys go to the movie, like it, but then felt it was not the "type" of movie they should admit they liked?

One other factor seemed to emerge from the data on movies. School B has more younger students than the other schools and that may reflect their choices of movies like LOVE BUG, WILLARD, BORN FREE, and THE COMPUTER WORE TENNIS SHOES.

"Night Gallery" was the favorite television show for all three schools. This type of program seemed to have the favorite formula among all adolescents, regardless of age or sex. It correlated with students' indication of their interest in reading mystery stories. "Gilligan's Island" is a repeat program; we suspect its popularity is somewhat due to its time spot, every day at 5:00 p.m., a time when most students are home from school and waiting dinner. A common thing to do during this hiatus is to flick on the tube; alternatives to "Gilligan's Island" at this time are new programs and the "David Frost Show," neither of which rated much attention during the survey. One other item deserves some attention. You will find that more votes were cast for items in the lower grades than in the upper. For example, in School A 23 ninth graders voted for "Flip Wilson" while only 14 twelfth graders did. Although the tendency was not wholly consistent, the pattern did emerge. One could infer that older students did less television watching than younger ones. An interesting follow-up of this study could be to look at the amount of time students of different ages spent in front of their TV sets to see how that might correlate with their reading interests.

In two of the three schools, singers or singing groups received a large number of votes as admired people. While it's been evident for some time, since the advent of the transistor radio at least, that music does indeed play a large part in many adolescent lives, it has not been fully studied to determine what influences contemporary music has on the values, thinking and beahavior of young people. For instance, most of us recognize that there is a difference between "bubble-gum rock" and music which takes more serious themes and is more complex in construction. But what really is the difference? How might it influence adolescents? A fruitful study, we believe, might be made of the relationship of contemporary music to young people.

We are indeed living in an electronic world. Notice the position of such categories of choices as "TV personalities," "movie personalities," and "sports figures," along with "singers." All are brought to the perception of students through electronic media. The influence that electronic media have on all of us is enormous. How do they shape our perceptions? How do they influence our behavior? More important, how might English teachers use these media in significant ways in the classroom, utilizing student interests in the media to develop worthwhile educational experiences? How might the English teacher, sensitively using media, promote verbal literacy as well as visual literacy?

Because of its general character, LIFE appeals to many students, regardless of sex. It is also one of the most accessible magazines in both the school and the home. Other magazines tend to go along the sex division: HOT ROD, SPORTS ILLUSTRATED, and PLAYBOY are (almost) strictly for boys while TEEN, SEVENTEEN, and McCALLS are girls' reading material. With regard to PLAYBOY, we suspect there may be less reading and more looking.

The sad thing about the responses to Question five is the number of students (99 in all) who don't read or don't like to read.And this does not take into account the number of students who simply left the space blank. In talking with personnel at the three schools, we found that many of the novels which were listed were those being studied at that time--those were the only ones students seemed to be able to remember at all.Of the other novels listed, several seemed to be tied in with movies students had seen--LOVE STORY, SUMMER OF '42, BORN FREE, and AIRPORT. In an unpublished paper ("New Heroes for Old?") Harlan Hamilton reported on the television viewing of seventh grade students in a New Jersey school and the possible effects of that viewing on the reading habits of students. He found that whereas boys and girls read an average of 3 hours a week, they watched TV 23 hours per week. Furthermore, defining a "TV tie-in" as a "paperback book with a story line . . . adapted from an original TV program," he found that the overall reading interests of these students revealed a strong reliance on what they had seen on television. The first six books in popularity with these students were MEDICAL CENTER, ROOM 222, THE MOD SQUAD, MANNIX, HAWAII FIVE-O, and MISSION: IMPOSSIBLE.

In our study, a few students did name some TV-tie in books, but not enough to have any significance. More important, as we have seen, are those tie-ins with popular and appealing movies.

Finally, the last question asked students revealed that over the years student interest in reading mystery stories has not slackened. Non-fiction, science fiction, and biography are also still popular with adolescents.

Many English teachers have taken advantage of student interests by constructing units or semester electives based on student interest surveys. We feel that development of materials which students will read goes a long way towards diminishing the number of students who do not like to read. Effective teachers will bring as much of the students' real world as possible into the classroom. The English teacher can bring the exciting world of literature and language he knows in close juxtaposition with the world we all live in. Only in this way will students recognize the importance and value of both, and only then can they experience the excitement of literature and language to be as keen as the excitement of watching a movie. Years ago, a teacher was heard to say that the English teacher was the only true modern tragic hero because he was inevitably doomed to failure. The cynicism of that attitude was to an extent understandable, certainly it had its romantic appeal. But we feel that situation is not an inevitable one.

THE TIMES THEY ARE A CHANGIN'

Wayne Litfiy, **ASU Student**

There is no lack of adolescent novels on library shelves today. There does, however, seem to be too few novels for adolescents. A lot of novels written about kids by adults try to project the authors' nostalgia onto today's scene. It doesn't work. To many kids, that's like reading history; the novels may arouse some interest, but they have nothing to do with reality. What's worse is an author who tries to write in what he (the author) thinks is hip and current dialogue. Susan Hinton, herself a writer for young people, cautioned writers by saying, "If you don't use the word yourself, don't put it in your dialog. It sounds unreal." ("Teenagers Are for Real," NEW YORK TIMES BOOK REVIEW, August 27, 1967) Not only does it sound unreal; in most cases, it sounds ludicrous.

Some adult writers, however, because of their particular personalities or talent or concern do write adolescent novels that kids will read and enjoy. Nat Hentoff is a good example. In the past I've enjoyed Hentoff's articles on jazz, social injustices, the war, but only recently did I discover that he also had written two novels aimed at young people. Maybe just as important, I discovered that Hentoff had written several articles criticizing adolescent literature and suggesting criteria for judging adolescent novels ("Getting Inside JAZZ COUNTRY," HORNBOOK, Oct. 10, 1966, pp. 528-532; "Tell It as It Is," NEW YORK TIMES BOOK REVIEW, May 7, 1967, pp. 3, 51; and "Fiction for Teen-Agers," ATLANTIC, Dec. 19, 1967, pp. 136. 138-141). I decided to apply Hentoff's critical standards to his own two novels, JAZZ COUNTRY and I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN.

Hentoff's pre-JAZZ COUNTRY criteria can be summed up as (1) you can't put books into age categories and young people's literature should not preach. (2) It should not euphemize. (3) It should not protect kids from reality by smoothing things over. (4) It should not lie to kids. (5) It should not instruct. (6) Adolescent novels should be honestly complex about life and much more healthily and openly erotic, as life is.

JAZZ COUNTRY was written, at least in part, to please Hentoff. While other musical forms were being subsidized by the Federal Government, jazz was ignored. Maybe because it wasn't taught in schools, maybe because it was considered erotically and socially dangerous, maybe because it was a black man's way of relating to his bankrupt universe. The story of JAZZ COUNTRY is a simple one; a young white boy (Tom Curtis) loves jazz so much he attempts, with very limited success, to enter the black world of jazz. Unhappily, the novel seemed almost dated when it appeared for kids were far more interested in Bob Dylan or the Beatles than they were in something so old as jazz. For that reason, and a few more given below, the novel was not really successful.

After the appearance of the book, Hentoff received a flood of letters criticizing the book, and his visits to schools exposed him even more to a barrage of comments by the same people he was writing for. If the book did very little preaching, the book (contrary to Hentoff's critical precepts) did instruct a little, but it failed even more in euphemizing or ignoring the problems or facts of sex and drugs. Kids are concerned about these matters, just as they are concerned about messed up marriages, chronic lies of adults, business deals, tax evasion, money squabbles, the smallness of grown-up's satisfactions, and ambivalent feelings about their real parents and their step-parents. Students also objected to the niceness of Tom Curtis' parents and to the fact that they never bothered or hassled him, something they obviously did not believe would likely happen. If JAZZ COUNTRY wasn't far removed from the standards Hentoff had established for the adolescent novel, it was pretty far removed from the adolescent novel his audience wanted to read.

As Hentoff wrote in the ATLANTIC article cited above, "No novel up to 1967 had explored these areas from the kids' point of view." Hentoff was forced to re-evaluate his criteria. Drugs, sex, and the war were not just adolescent problems, they were everybody's problems. For his second novel, he focused on the areas of (1) drugs, (2) the Vietnam War and many teenagers' revulsion toward that war, (3)Conscientious Objectors and the moral dilemma involved in going to Canada, (4) competition and the American ideal of competition for its own sake, (5) problems of teenagers with their parents,particularly if the kids don't want to be like their parents, and (6) the dreams of youth and the worries of youth. In his writing, Hentoff knew it would have to be written for kids who had a healthy, witty, skepticism about the conventional wisdom of adults. Teenagers, Hentoff felt, saw what should be, just as they saw what is. So Hentoff tried to write about them, not at them. He wanted to write about "the good, decent grownups who were once young but now let napalm fall on children. About what one naked person can do to stay as whole as possible in a time of the banality of evil," as he noted in his NEW YORK TIMES BOOK REVIEW ARTICLE cited earlier. In writing his second novel, I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN, he tried to continue the dialogue he had just begun in JAZZ COUNTRY.

In this second novel, Hentoff comes closer to measuring up to the standards he had set for himself and the standards young people had set up for him. In chapter 3 of I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN, Hentoff enters the drug world with the conversation of Jeremy and Peter. The adolescent's revulsion toward the war is taken up in Chapter 13 where Jeremy argues with a physicist, almost a lesson for any young man who feels the war is wrong but doesn't know how to express and defend what he feels inside him. In the confrontation between Jeremy and his father, Sam, Sam is reminded of his own youthful liberal views and believes that it was his own lack of belief in his himself that drove him into competition. Moreover, Jeremy's moral courage makes Sam secretly proud, a good example of Hentoff's ability to write about teenagers, rather than at them. Chapter 11 is a good example of what happens when well-meaning young white kids try to tutor younger black kids, the latter obviously being more hip than their tutors, just as Chapter 23 exposes the "We know what's best for the natives" mentality." Chapter 1 has an old white man in a park telling young black kids, "The only power that counts is in the barrel of a gun," a good symbol of the tendency of the old to urge the young to fight and take chances. Every chapter of I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN is consistent with Hentoff's revised criteria for writing an adolescent novel, even the title which ought to stimulate initial interest (as I know it did in my neighborhood).

Anyone who reads JAZZ COUNTRY and I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN and the critical articles cited earlier will discover that Hentoff has shown rare ability and courage to re-evaluate his critical position when he found it lacking. Although Hentoff felt that JAZZ COUNTRY failed as teenage literature I think it was a tremendous success in generating a beginning dialogue between Hentoff and his audience. Without the insights gained by this dialogue, Hentoff would not have been able to write a story like I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN, a novel which I think gets close to where it's at.

During the late 1960's, unseen but not unfelt forces were at work which were changing everybody, maybe most all young people. As Bob Dylan wrote, "The times they are a changin'." I feel Hentoff had the perception to see that Dylan and those like him were reaching the young. He realized that adolescent literature had better be a changin' too. Nat Hentoff has proved through his own two novels that adolescent can deal maturely with serious and contemporary themes, that adolescent novels can reflect the changin' times.

"THOSE WHO DON'T READ HAVE NO ADVANTAGE OVER THOSE WHO CAN'T"

Ruth K. J. Cline, University of Colorado

It would seem that the title of this article, which is a billboard slogan, would be directed primarily at our younger school aged population. But perhaps it would be a good idea to see if it also applies to the reading habits of the future teachers of those young people. Let's look first at the ability to read.

At the University of Colorado, a prerequisite for students working toward certification in teaching English in the secondary schools is a course called "Developing Reading Skills for Secondary Students." Instead of just talking about strengths and weaknesses of diagnostic testing, the test takes and analyzes the "cut-time version" of the Nelson-Denny Reading Test. During eight different semesters, starting with the fall 1968 class, I have given the Nelson-Denny Reading Test, the cut-time version, to three hundred students. The cut-time version was standardized on a select group of adults at the University of Minnesota in Efficient Reading Classes, with a population that is college trained, involved in business and professional activities, and highly motivated to increase their reading skills. Of the three hundred students who took the reading test in my University of Colorado classes, about one-sixth were graduate and special students; the remaining five-sixths of the students were younger and had less training than the sample population. The Nelson-Denny has sub-tests, indicated below, with the table showing the number of students in the top tenth percentile, the top quartile and the bottom quartile:

	Vocabulary		Comprehension		Rate	
Top Quartile:						
90% or above	64	156 of 300 Total	111	197 of 300 Total	*97	*157 of 220 Total
75-89%ile	92		86		*60	
Bottom Quartile:						
25%ile & below	11		6		12	

(The scores from 51%ile to 74%ile are referred to as the second quartile and 26%ile to 50%ile as the third quartile.)

*about 80 rate scores had to be eliminated because of administrator's error in timing them!

Of the three hundred students represented in this sample, about half were in the upper quartile on vocabulary and two-thirds in the upper quartile in comprehension. Over two-thirds of the rate scores that were valid were over the twenty-fifth percentile. If this test is acceptable as a measure of reading ability, (and I think it is) all but about three percent of the University of Colorado students who have taken this test through my course demonstrated average to superior ability.

The other aspect of the slogan, "Those who don't read have no advantage over those who can't", is the willingness or desire to read. Of the students who took the Nelson-Denny Reading Test in the above group, I have the personal reading autobiographies of fifty of those students who wrote this assignment in the Literature for Adolescents course. An introspective view of their reading habits, the reading autobiographies reflect a vast variety of attitudes toward reading. Remembering all these students are future English teachers, it is especially interesting to see how many of them have considered reading a "chore." Many say now that reading in college is so "forced" that it makes it difficult to relax with a book. One girl, whose vocab test score was at the third quartile, but who was in the top quartile on comprehension and rate, said she was not enthusiastic about reading until a tenth grade literature class where Salinger's books woke her up to the fact that reading can be fun. She says now that she is not the reader she would like to be; she needs to find "inner contentment" to be able to get at books again.

Another girl, who was in the third quartile on vocabulary but the top tenth on comprehension and rate, recalled WALDEN was the first important book she read, and that was when she was a junior.

> "Up until that time, books were only stories concerning fictitious characters and situations. WALDEN related to me, Henry Thoreau was saying things that I felt and could understand and it really did excite me. Sad as it sounds, that is about the only book I can remember specifically from high school."

> She goes on to Ann Rand, partly as a reaction to her own strict Catholic upbringing. Camus and Kafka got her interested in philosophy and she saw her own confusion spelled out for her in the books. She concludes, "Life itself is a pretty 'far out' experience but books play a great part in enhancing it."

One of the boys, who was in the upper quartile on vocabulary but the top tenth on comp and rate, was encouraged to read by his parents, went through biographies in grade school, Baum's OZ books and HARDY boys and then on to science fiction. He admits, "in junior high I still felt an affinity towards those OZ books, but was too embarrassed to read them at my age. I think I loved them so much because of the wonderful escape into a land of beauty and adventure and magic. I used to wish and pray to go to Oz. No luck, though!"

> As he gets into high school, he says, "I felt a need to read more sophisticated books (more so I could tell others that I'd read them, than because I wanted to read them). Dickens, (OLIVER TWIST, HARD TIMES), Steinbeck (GRAPES OF WRATH, TRAVELS WITH CHARLEY),Tolkein, Sinclair's THE JUNGLE, and even PILGRIM'S PROGRESS.

> About my junior year, I lost my avid reading habits, and slowly it became harder and harder to begin new books. As a college student, I have done very little outside reading, until just recently. The unbelievable boredom and unpleasantness of most of my classes seemed to make me identify those feelings with all books." This student's analysis of "Why do I enjoy reading?" comes up with some insights that may be helpful to all of concerned with reading.

> First, I enjoy it because while it's happening it's one of the most beautiful escapes that exists. It's really beautiful to live in a new world and feel new joys or agonies--all the while knowing that you can have them for any length of time that you want. All your own troubles are gone, and you live and live and live. Second, I enjoy reading because reading does end with the book. The experiences I soak up are almost as good as real ones. I've learned new things about life and people. I understand many things that would have been impossible without reading. I think that every book I read, every Holden Caulfield or Eldridge Cleaver or Malcolm X or Captain Ahab I meet makes me a newer, better, more knowledgeable and experienced person. I hope this will help me to live better with myself and with others. The most important influences on my reading in the past have been: my parents, my peers, special acquaintances or

or friends, and a few excellent teachers." It may be significant that teachers made it at the end of his list. . .librarians didn't make it at all!

Some students start out in school and are not enthralled at all with reading. I found one such comment:

> "In elementary school, reading was merely a subject, SRA and the whole bit, and nothing more. . .A teacher that I had for sophomore and senior English finally swung the door to literature wide open for me--an action that has highly influenced my choice of career. In her class one day a week was set aside for reading. She distributed a suggested reading list to get people started, but the choice of reading material was kept entirely to the student. We were required to hand in four book reports per six-week period. In addition to this program, the class voted on two current novels to be read and discussed by the entire group. This high school program has influenced my appreciation of literature more than any one factor. I feel that my reading tastes are still developing and will hopefully continue to develop throughout my lifetime. Biographies and fictional character studies continue to be favorites because of their tendency to help define and enrich my own character."

A number of these students mentioned membership in a book club as a significant factor in their reading. These clubs were usually a part of the school program and there was an excitement in the arrival and reading of the books when they came to the student untouched and smelling new. Several students also mentioned the important place of paperbacks in encouraging their interests. The cover of the paperback was the basis for choice, as one girl says, "If I liked the cover I checked it out." Another boy wrote about an important day in his life: "I was on a directionless voyage around the neighborhood and discovered a drugstore which offered a whole wall of paperback books. Feeling rather wealthy with three dollars in my pocket, I selected that amount in books. The books included a collection of the fabulous stories of that mythical tractor salesman Botts. Also in that first acquisition was the griping war story BATTLE CRY. For several days I poured over the contents of those books and finished with BATTLE CRY. I was so captivated by that book that I stayed up the entire night to finish it. Reading alone in the depths of night was such an adventure that I decided that would be a secret project I would conduct for the rest of the summer. From then on I used every penny I earned or was given to buy more material for my nighttime sessions. I particularly sought novels of terror and suspense so that in the quiet dark house I could scare myself as often as possible. Towards the end of the summer I found it difficult to maintain my alley-cat style and each night the light was extinguished a bit earlier. From that summer I gained a great interest in books and found reading my favorite activity. I preferred it to rooting for the football team or going to the dances."

Another girl says, "I didn't start reading until I was 22 years old." (Her reading scores are all in the upper tenth percentile.) "I had forty book reports required in sixth grade with a bulletin board with all of our names on it. When we read a book we could draw a picture of the side of a book up there. So when we were through, it would look like a library and our parents would be quite impressed on back to school night. This, I remember, to be the worst experience I ever had with reading. I looked at every word of those forty some books, but I couldn't tell you one idea they presented. My meager encounter with books continued on until 12th grade. As I look back, it is interesting to recall that in grades 7, 8, 9, and 10, I gave a book report on TO KILL A MOCKINGBIRD. I saw the movie in 7th grade and from that I produced brilliant book reports. I acquired a knack for reading almost zero and coming out with brilliant words of wisdom on all that I supposedly read."

She finally had a teacher in 12th grade that inspired her to try reading again, and she was even in love with Hardy's RETURN OF THE NATIVE. Incidentally, her test scores in vocab were in the 3rd quartile, with comp and rate in the 2nd quartile. She says of herself, "I realize I am a poor reader and have a rotten vocabulary, but I suppose it will improve with the more I read. At least now, more so than in my many years inschool, I have an internal motivation to read."

Horses and an interest in them and desire to read all about them were the influence that got several of the girls to start reading. For another girl, ANNE OF GREEN GABLES was a turning point in her interest in reading. "I read them all at least four times, and each successive time I cried and laughed just as much as I had the first time. I was Anne of Green Gables. I was so enthusiastic that we made a special trip to Prince Edward Island when we were on the east coast just to see where Anne "lived". I was not disappointed, the house was exactly as I had pictured it. This was a perfect childhood memory, and I don't believe I will ever open one of those books again because I loved Anne with a child's heart and that feeling and the memory still remains." But this interest in reading has not been capitalized on. . .I don't get to do much reading any more. During the school year I read mostly required texts and in summer I worked ten hours a day six days a week." Although her vocabulary test was at the 75%ile, her comp and rate scores were both in the upper 10th percentile.

An interesting comparison is the girl who was in only the bottom quartile on vocabulary, the second quartile in comp and the top tenth in rate. She was turned on to reading in the senior class when they were given choices of books to read, voting on books to be read by everyone, resulting in a pleasant feeling about reading. Now she "has to read" and "often not enough time for the things I have to read, let alone to read on my own. I enjoy reading very much but it still requires more time than it should. I try to work on it though." (Perhaps she could improve this feeling about reading by improving her vocabulary and comprehension skills.)

Or what about the girl who used her disinterest in school as a way of "getting at her parents." She says, "much turmoil found relief in the work of books. Book after book devoured while the school's three R's were laughed at. ATLAS SHRUGGED stopped me dead in my tracks--a utopian vision permeated my being. My search for a utopia had begun." Her reading scores indicate the second quartile in vocab, and the top quartile in comp and rate.

An older student, former teacher and now in graduate school, admits that he was a high school drop-out, and had been out of school for 10 years before he discovered reading. One sympathetic teacher who listened in junior college made the difference for him. He considers himself a poor reader, with test scores showing the second quartile for vocab and comp and the bottom quartile for rate.

A girl with scores in the second quartile in vocab and comp and upper tenth in rate, says she had an early interest in reading with parents who took her to the public library, and three excellent teachers who helped to lead her along the way.

Several students were very negative about the "rehashing of plot by elementary teachers, who were not concerned with other aspects of the reading." And comic strips and comic books played a part in creating interest in some students when they were young. One girl's highlight was sitting in her father's lap reading the comics on Sunday morning. Her reading scores are now all in the upper tenth and she says, "I hope my students won't read in order to know who Longfellow was in our literary continuum; won't read in order to be able to prove they have read by answering questions on some test; won't read only to escape, where books are the equivalent of TV or

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games or sleep. I hope books penetrate to their marrow, help them know who they should be, and guide them while they are becoming."

Another young man, whose scores were all in the top tenth, says,

> "I realize now that the most interesting thing is what I am interested in at a given moment and that my interests will inevitably change. The most interesting things I discovered about my "reading" are 1) The great influence upon me of books outside the field of English literature and psychology. Some of the greatest influences in my life have been books dealing with biology (Darwin), ORIGIN OF SPECIES was a real bolt out of the blue (an unassigned reading) which forced me to take a whole new perspective on life.
> 2) The influence of other art forms on me. Music remains my escapist, paradise, my prime source of artistic enjoyment, and the art form which I consider most beautiful.
> 3) Some of the most profound influences on me have not been the best known works of an author or works which were discussed in class, if they were even assigned. Eliot's THE HOLLOW MEN was perfect for me in high school; it produced a powerful impression upon me, without my knowing what it really meant, and made me interested in Eliot and in deciphering a number of his greater works. Often, little poems in our high school anthology which we never talked about in class, produced the most vivid and lasting imaginative impression--the SEAFARER and a certain passage from BEOWULF are good examples. With many books I read in high school, the first exposure to them did not "take", but after a few years when I came back to a work, I found it an entirely new experience. Some, like THE SUN ALSO RISES, did not produce any more lasting impressions when read later, but others, such as DON QUIXOTE, I am sure I would not have understood in high school."

G. Robert Carlsen, in BOOKS AND THE TEEN-AGED READER looks at the reading interests of young people and suggests that they must complete one step before they are able to go on to the next. The reading autobiographies of my students, all future English teachers in the secondary education program at the University of Colorado, suggests that they have indeed been through these stages. The comic books, Nancy Drew and Hardy boys are all there. The number of students that get "turned off" by required reading. . .at all levels of education is amazing, and should certainly tell us as teachers something about how to organize our courses.

In the Reading Autobiographies, my students were frank in telling of the teachers and experiences with reading that turned them off. . .or excited them. Most of them have been recovered to the reading word. . .but they are a select group... future English teachers. Their livelihood will depend on this interest in reading. But what of the classmates who sat next to these students when they were in high school? Were they also turned on to ATLAS SHRUGGED by some influence outside of class? Are they being challenged today to explore their interests through reading? The test scores for the reading test show my students are capable readers--many of them superior. That does not mean that they read. . .the attitude has to be right, the encouragement has to be there. The AFFECTIVE domain of teaching must not be shoved out of the picture because we cannot measure it in terms of tests. "Those Who Don't Read Have No Advantage Over Those Who Can't."

WHAT OF THE TEACHING OF LITERATURE IN SCHOOL? WHAT OF BOOKS FOR YOUNG PEOPLE? SOME OLD QUESTIONS AND SOME OLD ANSWERS.

HOW SHOULD AN ENGLISH TEACHER PRESENT LITERATURE?

"The first duty of the teacher of literature is, therefore, to see that his pupils have abundant opportunities to read good books. Reading must begin early and must never cease. There is no central theory or doctrine of literature that may be mastered in a year or a term of a school course. The essential thing to aim at is the acquisition of a store of memorable reading. The teacher must know what the good books are, and must perpetually watch to assure himself that the books he recommends are really taking vital hold on minds. The danger to be dreaded is that reading grow perfunctory, a task done to please the teacher, not spontaneous, not impelled by inner motive."

(Samuel Thurber, "How to Make the Study of Literature Interesting," SCHOOL REVIEW, September 1898, p. 491)

"Present-day teachers are 'exposing' boys to books rather than forcing them to read those which adults think are good for them. Instead of condemning a book the boy reads, they say very little and see to it that a book of a higher type with a similar theme is put within his reach. Teachers strive to find the interests of the individual boy, and then make available for him the books related to such interests. The skilled teacher knows books herself, has read widely of juvenile literature, and is able to direct reading interests. She prefers that the boys read 'something' rather than 'nothing' for although a youth may have the 'dime dreadful' habit, she has something on which to build. Her duty resolves itself into one of substitution.

Familiarity with the books boys recommend to each other often gives the teacher ability in directing the individual who has not formed the reading habit. The habit is the thing to strive for, and the interests may be widened by skilful directing on the part of the teacher or parent."

(Berenice B. Beggs, "Present-Day Books Eclipse Alger Thrillers," ENGLISH JOURNAL, November 1932, p. 728)

"Curricula and courses in English will not alone produce desirable results. Much effort that is lost might be turned to good account if all teachers were more sympathetic in their methods of directing pupils' reading. To tell a pupil to read a certain book often inhibits the desire to read even a very desirable book. A necessary prerequisite for intelligent and sympathetic direction in the matter of reading is a discriminating knowledge of books and a thorough acquaintance with the psychology of childhood and adolescence. And teachers who would assume this important and difficult task must be fitted by nature and training for this very special duty.

In concluding I will suggest three lines along which the school should endeavor to improve voluntary reading. These are:

(1) That some definite plan of co-operation between teachers and pupils be organized whereby teachers may become acquainted with the reading habits of individual pupils and be able more efficiently to minister to their needs.

(2) That the school be more vitally related to the public library by co-operating with the librarian to aid pupils in selecting books. A plan similar to this is already in vogue in some places.

(3) That types of mental character and attitude as revealed in the quality of voluntary reading, should be carefully studied and the results correlated with the quality of school work accomplished, in order to aid both teacher and pupil to adjust the work of the school to the needs of the latter."

(Franklin Orion Smith, "Pupils' Voluntary Reading," PEDAGOGICAL SEMINARY, June 1907, pp. 221-222)

WHAT DO WE KNOW ABOUT THE READING INTERESTS OF BOYS?

(The following conclusions were derived from a committee survey of reading interests studies in the early part of the Twentieth Century. The committee noted that there had been a high degree of correlation between the conclusion of most of the investigators of reading interests, and the following were what the committee felt to be the most valuable conclusions about the reading interests of boys.)

"1. That up to eight or nine years age there is very little difference in the reading interests of boys and girls. Up to this time, both are primarily interested in juvenile fiction, fanciful, imaginative literature and that's-why stories as means of satisfying the cravings for experience.

2. The greatest divergence of reading interests of boys and girls comes between ten and thirteen years of age, reaching the highest point between twelve and thirteen. The chief causes of this divergence lies in the fact that the fighting and rivalry instincts are stronger in boys while the maternal instinct is developing in girls of this age.

3. Boys have little or no interest in strictly juvenile fiction after twelve.

. . .

5. The maximum amount of reading in every instance is done between the sixth and eighth grades, the average being in the seventh grade at about fourteen years of age. At this period ninety-five percent of the boys prefer adventure while seventy-five per cent of the girls prefer love stories, stories about great women, about clothes. For boys adventure, war, travel and exploration, stories about great men, hold interest in the order named. Interest in biography and history is confined to those authors who can write in the form of an exciting story.

. . .

7. The sex instinct is the directive force in the choice of literature through the 'teens.' Imagination is largely guided by the books read at this period. Wholesome romance, love stories, adventure, stories of construction, and poetry selected from the standpoint of adolescent need, should be provided.

8. Adult fiction, science and adventure rank highest with the 'teen' age boys, while the girls are interested in adult fiction and stories of home life."

(Danylu Belser, Chairman, "The Reading Interests of Boys: A Committee Report," ELEMENTARY ENGLISH REVIEW, November 1926, pp. 292-293)

WHAT KINDS OF BOOKS SHOULD GIRLS AND BOYS READ?

". . .The modern schoolgirl is not reading a vicious literature; her taste is healthy, and for that let us be thankful in an age that produces much that is corrupt and unedifying. Nevertheless it were folly to disguise the fact that the reading of inferior novels, this filling the mind with scraps and tags of information, is harmful in the highest degree. If she does not read the great novels in her youth, she is never likely to do so: partly because, later on, she will naturally want to keep abreast of contemporary literature, and partly because she will have no desire to read them. If till the age of eighteen or nineteen her her taste for good literature has not been cultivated--or, to put it more truly, if till this age she has cultivated a taste for inferior books and really appreciates them--it is unnatural to expect that after twenty her taste will alter to any considerable degree. Why is it that rubbishy novels have such an enormous circulation to-day, and that these same novels are published in their hundreds and thousands? Is it not largely due to the fact that the middle class who form the bulk of novel-readers have no standard of taste? Having never read a good novel, they do not recognise a bad one when they see it.

. . .

The school, therefore, and parent can do much to prevent that deterioration in taste that is so apparent on all sides, and this without anything in the nature of a revolution. Parents should sternly forbid the reading of more than one magazine a month, for the indiscriminate reading of magazines is perhaps more harmful than anything else; it creates a distaste for reading anything but 'snippets' and the lightest of literature, and gives the reader an air of superficial knowledge that is far worse than downright ignorance. The spaces in the mind may be filled; it is difficult to clear away rubbish. Magazine-reading is to the mind what constant 'whiskies and sodas' are to the body; it prevents the digestion of anything solid, and the taste for it grows with what it feeds upon."

(Florence B. Low, "The Reading of the Modern Girl," THE NINETEENTH CENTURY, February 1906, pp. 282 and 286-287)

"When I was a boy, I remember reading in school certain literary masterpieces. When I was in the sixth grade I read ENOCH ARDEN, A DOG OF FLANDERS, and The NURNBERG STOVE--beautiful things written for adults. ENOCH ARDEN I could not understand at all. The other two were very slow-moving and not altogether within my grasp, but I liked them better than Grammar. In the seventh grade I read EVANGELINE and THE COURTSHIP OF MILES STANDISH, both also beautiful things written for grown-ups. . .

My class went from seventh grade into high school and plunged at once into the study of the ROGER DE COVERLEY PAPERS, SESAME AND LILIES, and SILAS MARNER. I wrote some beautifully (or dutifully) appreciative themes on these. I next slept through Macaulay's essay on Somebody, and Addison's essay on Somebody Else. I think Addison proved the more soporific. My last recollection was using the butcher knife and scalpel on JULIUS CAESAR and Burke's SPEECH ON CONCILIATION WITH AMERICA. Ah, how we sliced and cut and pried! We did a masterly bit of dissection, and thereby I got into Harvard.

Throughout this study of literature I was aware of a growing distaste for the books and authors studied. Since then I have found this distaste fixed. A volume of Shakespeare's complete works--a prize for scholarship while in high school--lies always before me on my desk. Daily I look at it and wonder why I can not find any joy in it. Trusted friends tell me that I don't know what I am missing. I feel ashamed. But Shakespeare is a closed book to me still.

Shortly after leaving college I began to teach English. And from the first I vowed that I would murder no masterpieces either by presenting them to boys before they were old enough or by dissecting them in the classroom, bit by bit, hunting down allusion after allusion to its lair. I vowed that books should be read only by boys who were old enough to enjoy them, and that they should be read for enjoyment as complete units. Automatically thereby I limited my activities to younger boys, for you can't get anybody into college by this method. But the delight of helping small boys into Bookland has far exceeded any satisfaction I might have had in getting big boys into college."

(Hubert V. Coryell, "Getting the Boy to Read," GOOD HOUSEKEEPING, October 1923, pp. 210-211)

WHAT SHOULD THE ENGLISH TEACHER DO WHEN HER TASTES CONFLICT WITH PARENTAL TASTES?

"A story I recently read in regard to the subject of reading will illustrate my point. A schoolgirl, in some paper sent up to her teacher, had spoken most enthusiastically of a certain lurid and sensational story by a popular authoress, and her teacher recognizing the evils of that style of literature, wrote upon the margin of her paper, on returning it, 'Not suitable'; to which the girls's father wrote in reply, 'Why on earth not?'

Since such is the situation, it remains the high privilege of the teacher to perform this duty of creating a taste for wholesome reading in youth, and to lead them to the various sources where they can make discoveries of their own. In this way their powers of reflection will be exercised properly. The great danger in the use of general reading lies in its selection. Here again, before a teacher can successfully and intelligently select for her adolescent pupils kinds of literature best suited for them, she should have intimate knowledge of their physical, mental and social characteristics. Adolescents do not have to be coaxed to read. They are only too eager, as they thirst for the quick glow, touch, and sentiment of life so well delineated in good literature."

(Harriet V. Barakian, "Adolescent Literature," EDUCATION, February 1923, pp. 375-376)

IS THERE A BODY OF LITERATURE EVERY STUDENT SHOULD READ?

"There is a peculiarly persistent Victorian affectation that there are some books that 'every child should know.' This notion has its roots in the renaissance; but it needs to have its branches pruned. Every child should know the world in which he lives as thoroughly as it lies in him to know it. This world includes traditional lore and characters, 'classic' tales and long-enduring, if not eternal, verities. It is well to assimilate a great deal of this intellectual background. But it is more urgent to learn the present world and the world in which he is going to live. Some children are inclined to organize their ideas on a basis of historical retrospect -- they ask, What came before that, and before that? Others, however, no less intelligent and no less valuable as social assets, seem to be quite indifferent to what went before; they are the pragmatists who ask, What of it? -- and look to see what can be done here and now. Moreover, while the classics should be accessible to all, it is worse than useless to cultivate an affectation of appreciation for 'the best' -- and it is desirable to cultivate the realization that classics are always and everywhere in the process of making."

(Sidonie Matzner Gruenberg, "Reading for Children," THE DIAL, December 6, 1917, p. 576)

IS LITERATURE FOR YOUNG PEOPLE A RECENT PHENOMENON?

"The period of fifty years last past has witnessed an increasing volume of this literature/literature for the young/, and also the growth of a sentiment in favor of it. The disposition to separate the reading of the young from the reading of the mature is of very modern development, and it has resulted in the creation of a distinct order of books, magazines, and papers. Not only has there been great industry in authorship, but great industry also in editorial work. The classics of literature have been drawn upon not so much through selection as through adaptation. . . In a general way, this great hoarde of young readers in America has created a large number of special writers for the young, and both readers and writers have been governed by the American life which they lead."

(Horace E. Scudder, "Literature in the Public Schools," ATLANTIC MONTHLY, August 1888, pp. 226-227)

IS ADOLESCENT LITERATURE DEFENSIBLE AS LITERATURE?

" . . . I have one pet literary quarrel. It is both perpetual and perennial. I am out of all patience with those superior persons --often writing folk-- who seem to think that boys' books are a sort of literary poor relation to be sent around to the back door. True, the book of fiction for the adolescent lacks the tradition that surrounds the novel. Nevertheless, it has its own dignity, fine and stalwart, and need not lower its head in the best of literary company. Give it time. The man who writes a real book for a boy has written a book that has no age limitation. He has fashioned a piece of art. No writing man can do more than that -- very few have achieved that much."

(William Heyliger in THE JUNIOR BOOK OF AUTHORS, eds. Stanley J. Kunitz and Howard Haycraft, NY: H.W.Wilson, 1935, p. 186)

"(1) The number of incredibly silly books for boys is rapidly multiplying.

(2) The number of boys who read them has also multiplied, partly because there are so many more convenient libraries, partly because the books circumvent the old-fashioned parental hostility to fiction by being innocuous and moralistic ad nauseam.

(3) The general slovenliness with which this mass of reading matter is written and printed increases even faster than the appalling rate of production; and nine-tenths of it is saturated with diction and grammar of exactly the sort that drives college teachers distracted by its obstinate persistence in undergraduate writing.

(4) It is impossible to resist the conclusion that such woefully written stuff, distributed by hundreds of thousands of copies a year to boys young enough to accept it as good, has had a great deal to do, and will have more, with our national insensitiveness to the decencies of language, our frequent confusion of mere cheapness with humor, and our adult hospitality to printed matter equally defiant of all civilized standards.

As a nation of responsible parents we could not manage much worse if we were systematically trying to cultivate in our offspring a firm foundation for poor taste and inability to read anything of consequence."

(Wilson Follett, "Junior Model," THE BOOKMAN, September 1929, p. 12)

"The average writer for boys has made the deadly mistake of writing down to his audience. If he only knew it, he ought to write up to it. Within the past month an editor of a famous American magazine said that boys wanted stories of action, action, action, and that they had no sympathy for shades of feeling; in other words, that everything with them was black and white. This is the mistake that has kept juvenile literature down in the rut . . .

The boy of to-day is interested in the life of to-day. In a lesser sense, to-day's problems are his own problems. He reads the newspapers. In school he discusses topical events. . . He's interested in all phases of modern life because in a few years he'll be in the thick of things. But always the story must be interpreted to him through the feelings and actions, experience and reactions, of someone close to his own age and a part of his own world. Bearing this in mind, there is no reason why the boys' novel is not possible."

(Quoting William Heyliger in "The New Boy and the Old Book," THE LITERARY DIGEST, December 25, 1920, p. 31)

SHOULD WE USE MODERN LITERATURE?

"The teaching of literature is sterile unless an understanding of modern as well as the older literature is taught. Current literature is a large part of the reading of educated men and women. It will be all the reading of most high-school and many college graduates. To teach only books of by-gone years because they have stood the test of time is to pretend that today does not exist, that only what is old is good. Modern people won't believe that, and if they are not taught to read current literature intelligently, they will read it unintelligently. Most college graduates preparing for teaching have not received instructions in modern literature as a part of their liberal arts course. Such instruction should be required of every prospective teacher of English . . . "

(Ernest R. Caverly, "The Professional Training of High-School Teachers of English," EDUCATIONAL ADMINISTRATION AND SUPERVISION, January 1940, p. 38)

DO LIBRARIANS ENCOURAGE REALISTIC BOOKS FOR YOUNG PEOPLE?

"Why worry about censorship, so long as we have librarians? True, these worthy arbiters of our literary pabulum cannot hale an author into court for offenses against their esthetic preferences, but they can --and do-- exercise a most rigid censorship over what the dear public shall-- and shall not -- read. . .

A recent number of the WILSON BULLETIN contains a list of books which are under the ban, not because any of them are what we euphemistically call 'sophisticated,' but solely because the librarians do not care for that type of literature.

The maker of this Index Expurgatorius does not suggest, more or less timidly, that there may be better books for boys and girls than those on the restricted list. We might all agree with such a statement, but when we see our favorite juvenile authors classed with those who are barred from the mails -- NOT TO BE CIRCULATED --we feel that a mild protest may not be amiss."

(Ernest F. Ayres, "Not to be Circulated?" WILSON BULLETIN, March 1929, p. 528)

"A young man has to sneak out behind the barn to read Huck Finn these days. But the A.L.A. /the American Library Association/ keeps anything real, honest, or good in the Locked Closet behind the librarian's desk. Let's go to the Bang-Bang-Shoot-'em-up-Ben movies for their 'realism,' says the A.L.A.--they shall not read anything which won't do the little baskets just worlds of good.

. . .

Aside from Tarzan and the lousy scientifiction the kids can sneak into the shops and buy and hide behind a baseball mitt, there are not four new kid's books on the market which a thinking child will read without a bribe.

. . .

But let a spot of blood, let a good round 'damn' appear in a kid's book and the A.L.A.'s suede-clad thumb goes down on it. Little American children shall not know that life is real except from things printed on the sidewalks, and what Pop says when he comes home."

(Robb White, letter to the editor of the SATURDAY REVIEW OF LITERATURE, August 12, 1939, p.9)

DO GOOD BOOKS EVER BECOME OLD AND DATED?

(During the last few years of the Nineteenth Century, yearly meetings were held by the Conference on Uniform Entrance Requirements in English to make recommendations on books to be used for college entrance examinations and books to be used for voluntary home reading by young people, books that would help kids get into college or help them stay there once they were admitted. The entire list of recommended books for 1899 is not given below, only a very few of the recommended books, but some of those few might give English teachers pause if they truly believe that a great book is one that is never forgotten and if they believe that colleges have a papal infallibility to cite what are the great books, of one year or of any time.)

"On motion, the report of the committee appointed at a previous meeting to prepare a list of books for voluntary reading was adopted with certain modifications, and is here presented in its amended form.

The following list is offered by the Conference in the hope that it may prove of service to teachers in guiding the reading of boys and girls at home:"

Addison and Steele: Selections (especially Sir Roger de Coverly).
Blackmore: LORNA DOONE
Bulfinch: AGE OF FABLES
Burroughs: Selected essays.
Cowper: Letters
Curtis: PRUE AND I: THE DUTY OF EDUCATED MEN.
DeQuincey: OPIUM EATER
Foster: LIFE OF GOLDSMITH
Froissart: CHRONICLE
Gaskell: CRANFORD
Green: SHORT HISTORY OF THE ENGLISH PEOPLE
Holmes: AUTOCRAT OF THE BREAKFAST TABLE
Johnson: RASSELAS
Kingsley: HYPATIA: WATER BABIES: WESTWARD HO.
Landor: Selections from the IMAGINARY CONVERSATIONS
Lockhart: LIFE OF SCOTT
Bayard Taylor: VIEWS AFOOT
Tyndall: HOURS OF EXERCISE IN THE ALPS

("A Summary of the Proceedings of the Meetings of the CONFERENCE ON UNIFORM ENTRANCE REQUIREMENTS IN ENGLISH, 1894-1899," pp. 13-16)

THE POPULARITY OF JEANNETTE EYERLY'S NOVELS

Diane Morgan, ASU Graduate Student, formerly Magee Junior High School, Tucson

Jeannette Eyerly has established a reputation as a writer who tackles the delicate situations and difficult problems faced by today's teenagers. She is a pioneer in adolescent literature in exploring such subjects as unwed motherhood, school dropouts, mental illness and suicide, drugs, and the problems of teenagers with divorced or alcoholic parents. However, the popularity of her novels with teenage girls rests to an even greater degree on her skillful usage of her knowledge of the reading interests of girls from seventh through eleventh grade.

The seven Eyerly novels for teenage girls have all appeared within the last decade--MORE THAN A SUMMER LOVE, 1962; DROP-OUT, 1963; THE WORLD OF ELLEN MARCH,1964; A GIRL LIKE ME, 1964; THE GIRL INSIDE,1968; ESCAPE FROM NOWHERE, 1969; and RADIGAN CARES, 1970, all published by J. B. Lippincott. All seven are brief novels, averaging between 150 and 190 pages, thus being readable within 2-4 hours, and all are given short but catchy banners which hint at the story topic. According to R.A.Sizemore, "Reading Interests in Junior High School" (EDUCATION, April 1963, pp. 473-479), the most important factors in the selection of a book by a teenager are: the topic, the need for action, for adventure, for excitement, a friend recommended the book or the student knows the author's name. Style of writing is not a factor in teenage selection.

Even though a student selects a book, it is no indication that she will read the entire book. As George Norvell pointed out in his important study of reading interests, "Three factors inherent in children influence their reading: intelligence, age, and sex" and "Content and not reading difficulty is a major determinant in reading interests" (READING INTERESTS OF YOUNG PEOPLE, Boston: Heath, 1950, p. 25).Norvell points out that children with superior, average, and low IQ's all seem to enjoy the same books (the only exceptions being that dull children appear to like selections of humor less than bright children and that stories of familiar experiences were preferred by low students more than bright children). It can be inferred that Jeannette Eyerly's novels are not going to be liked more or less by a specific intellectual type since her novels are not in the main concerned with humor or familiar experiences. Robert Burrows (cited in the Sizemore EDUCATION study cited above)suggests that almost no difference exists between the reading habits of high and low ability teenage girls, a hint that girls of different levels of intelligence will all like Jeannette Eyerly's novels. Of all the factors affecting reading interests, sex is the most dominant and consistent force. Norvell suggested that junior high girls favor mild adventure, home and school life, human characters (as opposed to fantasy), sentiment, romantic love, mystery, and Edna Furness ("Researchers on Reading Interests," EDUCATION, Sept. 1963, pp. 3-7) adds that a girl's interests are more of a personal nature and include success, feminine activities, self-improvement, families, friendship, and feelings. Jeannette Eyerly's novels consistently uses these reading interests in her novels. She writes stories about teenagers who are much like the readers, with capacities to fail and to succeed. Naturally the heroine succeeds at the end of the novel, just as the reader wishes her to win out.

The heroine in each Eyerly novel is much the same character, someone easy to identify with for a majority of girls. She is 16 or 17, unsophisticated, though extremely likable she is not Miss Popularity, a good student, helpful at home with a good girlfriend and a normal attraction to the opposite sex. For some reason, whether the heroine is frail or sturdy, she is blonde-haired while her friends always have dark, raven, brick, or flame-colored hair. Regardless of her unaggressive and gentle disposition, the heroine is always headed off on some mild adventure. With adventure being a key to girls' interests, the Eyerly ingenue finds herself (1) solving a bank robbery while working as a newspaper correspondent for a small town paper in MORE THAN

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A SUMMER LOVE; (2) dropping out of school and fleeing from home with a boy she intends to marry only to have their car break down and to lose their money (what next?) in DROP OUT; (3) driving off to an abandoned cabin with a little sister, who gets sick and later runs away, and then finding an escaped juvenile delinquent in her car in THE WORLD OF ELLEN MARCH; (4) faced with a pregnant friend's problems and the search to solve her own identity after discovering that she's adopted in A GIRL LIKE ME; (5) trudging a rough road of self-discovery after surviving her parents' deaths, mental illness and attempted suicide in THE GIRL INSIDE; (6) helplessly sinking into a world of drugs in ESCAPE FROM NOWHERE; and (7) working to get an "honest" politician elected against the odds of scaree funds, majority apathy, and political bosses in RADIGAN CARES. It should be mentioned that RADIGAN CARES is the only Eyerly novel to have a teenage boy as its main character. But as Norvell pointed out, though boys will probably not submit to a female main character, girls will probably enjoy reading about the adventures of a boy. Nonetheless, Emily does prove to be the focal point of RADIGAN CARES even though the story is written in first person through the eyes of Doug Radigan.

Each Eyerly main character lives within the setting of home and school life, the girls all having only one other brother or sister or is an only child (Robin in A GIRL LIKE ME). It is interesting to note that in ESCAPE FROM NOWHERE, A GIRL LIKE ME, THE WORLD OF ELLEN MARCH, DROP-OUT, and MORE THAN A SUMMER LOVE, large families are shown to be happy, warm, and friendly and often provide refuge and help for the main character from a small family. The parents in the various novels are refreshingly realistic and varied in character. Several of the parents of the main characters are understanding, non-interfering and happily adjusted people while others are unable to communicate, saturated in self-pity, inflexible, depressed, alcoholic, or immature. Whatever the case, Eyerly colors her characters neither all white or black and as is true in reality we see that the characters are what they are because of circumstances past or present. The main setting of the stories is usually small to medium size towns and in three of the books the city is Cedar City, Iowa. Main characters all seem to be middle-class. Each novel portrays school as a series of class bells, mad dashes to class, the quickly exchanged note or glance, assemblies and principals and teachers (the sole exception being MORE THAN A SUMMER LOVE which takes place during vacation).All the girls are good students, though not intellectual snobs, and they seem to like school. However, one their adventure or problem becomes apparent, their interest in classes dwindle and their grades drop (ESCAPE FROM NOWHERE, A GIRL LIKE ME, THE WORLD OF ELLEN MARCH, DROP-OUT). In each of the stories, a teacher takes an interest in the student or at least realizes something is wrong with the girl's world. In RADIGAN CARES, we meet the only unsavory character/teacher who tries to quash creativity and the democratic process.On the whole, however unrealistic, school is painted as a worthwhile and benign place.

Sentiment is a factor in reading interest rated even higher by girls than romantic love. Eyerly's stories abound with people who reall care and even the heroine, who may be blind to some things, respects and cares about others. Doug Radigan and his female counterparts are all more than generous with their time and help. Perhaps most girl readers want to be this type of person whether they actually are or not. The hero and heroines do a multitude of chores without actually being asked to and lovingly tend to brothers and sisters.Sentiment is expressed when the juvenile home nurse brings Christina a special ribbon for her hair in THE GIRL INSIDE, the statuesque ungrandmotherly grandmother in MORE THAN A SUMMER LOVE gives her vintage Cadillac to her granddaughter thereby bringing the girl and her boyfriend closer together, Walt Taylor braves the bloody political arena to make life a little better for others in RADIGAN CARES, the waitress in DROP-OUT gives two kids extra portions of food since she knows they're broke, and the purportedly dangerous escaped juvenile delinquent covers Ellen with a quilt after her accident in THE WORLD OF ELLEN MARCH.

All the above ingredients, mild adventure, home and school life, and sentiment are important to an Eyerly novel, but without romantic love there would be no novel at all. Eyerly generally writes of two completely different types of romantic interests: the sophisticated and worldly playboy with his sports car and lack of values is seen as Lance in MORE THAN A SUMMER LOVE, Alex in THE WORLD OF ELLEN MARCH, Drew Wingfield and Randy Griffin in A GIRL LIKE ME, and Dexter Smith in ESCAPE FROM NOWHERE. The "winning" boy is, of course, the direct opposite. He is rather quiet, concerned about others, does useful work, and is content with his older car. He can be seen as Doug in RADIGAN CARES, Clay Harger in THE GIRL OUTSIDE, Sam in A GIRL LIKE ME, Mitch Donaldson in DROP-OUT, and Joe in MORE THAN A SUMMER LOVE. Only one member of the above cast, Alex in THE WORLD OF ELLEN MARCH, undergoes a transformation from Mr. Sophisticate to Mr. Nice. Along with their court of boyfriends, our heroines encounters the cult of the "bad" girl, identified by her bossiness, looseness, flippant tongue, and desire to possess the heroines' source of affection.

The element of mystery can be illustrated only with the reader's question of "will the heroine/hero succeed in what she/he is trying to do?" and also in the revealing of characters. This happens when the heroine mentally assesses one of the characters early in their acquaintance only to discover at the end of the book circumstances about this person which now sheds a new light, witness Clay Harger's mother in THE GIRL INSIDE or Leo who was only trying to help in the same book, blundering Sam really knew what he was doing in A GIRL LIKE ME, Alex is actually thoughtful and understanding and is the product of a broken home in THE WORLD OF ELLEN MARCH, Mitch changes his mind about marriage and dropping out of school in DROP-OUT, and Joe isn't as indifferent as he seems in MORE THAN A SUMMER LOVE.

Patriotism is loudly hailed in RADIGAN CARES as Doug discovers that principles of democracy and individual action can be applied to his high school as well as the nation. Mrs. Eyerly's brand of patriotism is not flag-waving, but rather a sense of every person being responsible. Although Kieran is portrayed as a dedicated politician with the ability to set the country aright, he is "allowed" to lose the primary to money-opponents which gives the story a sense of realism and perhaps subtly encourages readers to pay more than lip service to their ideals and to become active political voices.

The elements of self-improvement, feminine activity, and success and careers are all very much present in the novels. Each of the heroines goes through the frustrating process of deciding what to wear just as the readers do. Donnie Mueller applies her darker lipstick her father disapproves of at school. Girls excitedly plan overnights together or join school clubs or activities, and they're all concerned about what others think of them. MORE THAN A SUMMER LOVE is more success and career oriented than the other novels. High school graduate Casey spends her summer before college as a small town newspaper reporter and has ambitions of becoming a writer. Donnie Mueller in DROP-OUT, like Casey, realizes in the end that there's more to life than immediate marriage and she decides to go to college and give herself an opportunity to widen her world.

All the heroines and their serious boyfriends seem to be aiming for college and hoping for a little time to mature and find out more about themselves and life. The novels each contain the theme of adolescents maturing and overcoming hurdles into adulthood. In the opening sequences,the heroine, although a "good" person, appears almost selfish in her narrow-minded approach of looking at the world as if it revolved around her.Gradually, incidents in the story force her to become more tolerant, understanding, patient. Sometimes, she learns a lesson directly as in THE GIRL INSIDE where Christina faces an inability to cope with a situation of mental illness and death and finally accepts life as it is, or in ESCAPE FROM NOWHERE as Carla awakens abruptly to the fact that drugs are no escape at all but rather a prelude to more problems. In other stories, the heroine discovers more meaning in life from the events that happen to others as in A GIRL LIKE ME where Robin shares the trauma of her young friend's unwanted pregnancy or Doug in RADIGAN CARES who finds purpose in life through knowing the black, Gribbles, and the poor boy, Quig, both of whom have a great desire to change existing things.

Adult criticism of Mrs. Eyerly's books has centered on the avalance of problems and circumstances that confront the main character. However, as Norvell pointed out, teenage readers do respond to action plots and are easily turned off by an overabundance of description of any kind. Too much action seldom bothers the junior high school girl reading one of Eyerly's books.

Typically, adolescence is the age when girls are in the throes of maturation and the Eyerly novels ease this upheaval, somewhat, by sharing the problems and incidents of others which culminate in the characters' growing up through episodes that are believable and relevant to today's teenage girl. J. Q. Adams in his "Study of Leisure-Time Reading Preferences of Ninth Grade Students" (HIGH SCHOOL JOURNAL, Nov. 1962, pp. 67-72) suggests that "reading material produced is influenced by the social setting within which it was written." Clearly, Mrs. Eyerly is aware of and has been influenced by current teenage phenomena and trends as she writes with insight about the drug problem, unwed motherhood, the importance of minorities, mental illness, divorce and school drop-outs in her novels. If this is the world adolescents live in and must cope with, it would be phony to omit these factors.

SHOPTALK: A Column of Brief Ideas and Sundry Thoughts about Adolescent Literature, Adolescent Reading, and the English Class

Do young people's reading interests and reading tastes change much in a year or so? Discussing what he thought were their favorite books in February 1971, Peter Marin listed Kurt Vonnegut's CAT'S CRADLE, Robert Heinlein's STRANGER IN A STRANGE LAND, Hermann Hesse's STEPPENWOLF, Frank Herbert's DUNE, J.R.R. Tolkien's THE LORD OF THE RINGS, Jerry Rubin's DO IT!, Abbie Hoffman's REVOLUTION FOR THE HELL OF IT, Eldridge Cleaver's SOUL ON ICE, THE AUTOBIOGRAPHY OF MALCOLM X, and QUOTATIONS FROM CHAIRMAN MAO TSE-TUNG. Skipping Rubin and Hoffman (and their books may have slipped off the favorite reading lists of many youngsters), are students in 1972 still reading most of these books, plus other new favorites, of course? Marin's entire article is worth your time. Peter Marin, "Tripping the Heavy Fantastic," NEW YORK TIMES BOOK REVIEW (Paperback Section), Feb. 21, 1971, pp. 7, 18.

Though a work that almost every English teacher knew well just a couple of years' back, Daniel Fader's HOOKED ON BOOKS: PROGRAM AND PROOF (NY: Berkley, 1968) still deserves our attention. Just a few quotes about adolescent reading from a book that too many English teachers seem to have forgotten.

" . . . pleasure and enthusiasm must be the first (and at times the only) goal

will also flourish where pleasure has been cultivated." (p. 85)

"But what of the expense of purchasing paperbound books to begin with, and of

have had too little such destruction, : for o es
to invite it." (pp. 52-53)

" . . . what happens when the performing child becomes the school-graduated

education been the
creation of unwilling readers and writers, it could not have succeeded more completely." (p. 22)

There are many helpful sources on keeping up to date on new adolescent books (various book reviews and articles in ENGLISH JOURNAL, ELEMENTARY ENGLISH, HORNBOOK, SCHOOL LIBRARY JOURNAL, WILSON LIBRARY BULLETIN, TOP OF THE NEWS, SATURDAY REVIEW, NEW YORK TIMES BOOK REVIEW), but getting an overview on adolescent material published earlier seems more difficult. If your school or town library has back files of ENGLISH JOURNAL or ELEMENTARY ENGLISH, you can get acquainted with older books through the reviews of Sheldon L. Root, Jr., in ELEMENTARY ENGLISH during the '60's till now and the reviews of G. Robert Carlsen (from 1954 to 1960), Stephen Dunning (1964-1966), Geraldine LaRocque (1966-1969), and John Conner (1969 and still going strong) in the ENGLISH JOURNAL. Sometimes hindsight will make you want to argue a book with one of these reviewers, but discovering what a contemporary writer had to say about a book and what you and your students think of it in 1972 can lead to some fascinating discussions.

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Mrs. Linda Jones (Secondary English Coordinator for Adams County School District # 12, Denver, Colorado) surveyed the reading preferences of junior high school students in May 1971 for the 1970-1971 school year. Each student was asked to list 4 titles he had particularly enjoyed reading. As Mrs. Jones noted in her unpublished study, books listed were student responses and were not necessarily approved of or disapproved of by teachers in her district. If some of the titles might not be recommended by some teachers to some (or any) students, at least the titles might suggest some possible student interests and needs. Clearly, these books are being read by young people, and whether that amuses or intrigues or horrifies the reader is less important than that the teacher has some idea of what books 7th, 8th and 9th grade kids like. The books listed below were the most popular.

GIRLS

Titles	No. of votes
1. LOVE STORY	464
2. THE OUTSIDERS	280
3. THE PIGMAN	113
4. CALL OF THE WILD	81
5. AIRPORT	56
6. THE CROSS AND THE SWITCHBLADE	54
7. PHOEBE	51
8. MR. AND MRS. BO JO JONES	48
8. RUN BABY RUN	48
10. LISA BRIGHT AND DARK	44
11. CHRISTY	39
11. LILIES OF THE FIELD	39
13. THE YEARLING	36
13. A LONG WAY TO GO	36
13. FLOWERS FOR ALGERNON	36
16. KAREN	35
17. DURANGO STREET	33
17. WHEN MICHAEL CALLS	33
19. BORN FREE	29
20. EDGAR ALLAN	28
21. FIFTEEN	26
22. TUNED OUT	25
22. GONE WITH THE WIND	25
22. MRS. MIKE	25
25. HIS ENEMY, HIS FRIEND	24
25. TO KILL A MOCKINGBIRD	24
27. A PATCH OF BLUE	23
28. THE PETER PAN BAG	22
29. TRUE GRIT	20
29. OLD YELLER	20

BOYS

Titles	No. of votes
1. THE OUTSIDERS	212
2. CALL OF THE WILD	133
3. THE PIGMAN	74
4. DURANGO STREET	58
5. THE PUSHCART WAR	44
6. LOVE STORY	41
7. INSTANT REPLAY	38
8. RUN BABY RUN	32
9. CROSS AND THE SWITCHBLADE	30
9. MY SIDE OF THE MOUNTAIN	30
11. OLD YELLER	28
12. HIS ENEMY, HIS FRIEND	27
13. 2001: A SPACE ODYSSEY	25
13. THE CONTENDER	25
13. THE YEARLING	25
16. SHANE	24
17. WAR OF THE WORLDS	23
18. WHITE FANG	22
19. HOT ROD	20
19. THE FANTASTIC VOYAGE	20
21. SWISS FAMILY ROBINSON	19
22. A LONG WAY TO GO	18
22. LILIES OF THE FIELD	18
24. SAVAGE SAM	17
24. THE GODFATHER	17
24. TOM SAWYER	17
24. FORGOTTEN DOOR	17
24. PATTON	17
24. RASCAL	17
30. 20,000 LEAGUES UNDER THE SEA	16
30. BORN FREE	16
30. THE RAFT	16
30. UP PERISCOPE	16

A few rather obvious implications from all this. (1) Some of these titles deserve serious consideration from English teachers seeking books for common reading. (2) There's no reasonable excuse for English teachers not knowing most of these books, from the first-hand acquaintance of having read them. Teachers should know many books, among them books kids really do like and read. (3) The wide variety of titles suggests that many different kinds of kids read many different kinds of books and English teachers ought to be aware of this wide variety, both students and books. (4) English teachers ought to take their own surveys, at least once a year from each class--it doesn't take that long to do you know--to keep alert to books kids are reading, not the ones they should read, but the ones they really do read.

Dudley Fitts' guest column in "Speaking of Books" in the July 22, 1951, NEW YORK TIMES BOOK REVIEW is a delicious essay on the virtues of not reading some classics. Taking Keats' "Heard melodies are sweet, but those unheard are sweeter," teacher and Greek scholar Fitts launched into a commentary/attack on the literary fare of too many English classes.

"I have never read SILAS MARNER, and, with God's continuing grace, I never shall; yet there are few books in our literature with which I feel more familiar. Some fifteen years of reading College Board examinations in English have made me a kind of Marner expert. I could lecture -- indeed I have done so -- on the structure of that novel, on the texture of the prose, on the symbolic and allegorical values to be found in Silas and that horrible little girl. I could show, with a wealth of illustration, that in her handling of rural dialect Marian Evans ('for that, boys, was her name') managed to anticipate the even more depressing rustic clowns of Thomas Hardy. . . And should I undermine this mastery, threaten this complete enjoyment, by reading the book? The very idea is absurd. . .

I went to a respectable high school, and not too terribly long ago, either. Until my dying day I shall remember certain Unheard Melodies that became agonizingly and interminably audible. . .

Yet even now, as I assign 'L'Allegro' or 'Il Penseroso' to my horrified classes, I find myself wondering who it was that first devised this literary fare for healthy children. . .

Not that I am a popularizer, or want education made 'attractive.' I simply cannot assent to the other extreme, that a classic must be valuable because it's a classic, and that the value increases along with the increasing dullness. . ."

Should students preparing to become English teachers take a course in adolescent literature? In the Sept. 1971 NCTE JM (Junior Members) NEWSLETTER, Jean Sisk (Coordinator of K-12 English for the Baltimore, Md., County Board of Education) noted what she looked for on college transcripts of teachers applying in her district. One paragraph is particularly worth noting. Underlining of the last part is mine.

" . . . And I take a good look at the kinds of literature courses the applicant has taken. Most of the literature we teach in high school is American literature, and much of it is literature of the nineteenth and twentieth centuries, so I always check to see that the candidate has had at least a survey of American literature, and preferably some course in major American writers, or contemporary American fiction, drama, or poetry. One of the courses that never fails to catch my eye is a course in 'adolescent' literature, often required of school librarians but rarely of high school teachers of English. Though the content of any course, like the quality of the instructor, is not evident on transcripts, still a course in adolescent literature indicates the kind of openmindedness and lack of literary snobbishness that I consider desirable. . ."

How can you use an adolescent novel which students have bought at your behest which then turns out to be pretentious, **inaccurate**, dull? Using the book as an exercise in crap-detecting is suggested by Nancy Cromer and Charlotte Schilt (both formerly at Tempe HS). Having recommended the purchase of Maia Wojciechowska's TUNED OUT mostly on the sales pitch made in the AEP BOOK CLUB NEWS, students eagerly purchased the book. Teachers and students rapidly discovered that they had made a monumental goof, and they turned the book into an introduction of a unit in crap-detecting and semantics. The story of how two accomplished and innovative teachers could turn disaster into learning is in MMI NEWSLETTER, Oct. 1970.

Asking 14 school and public librarians to indicate which junior novels were "outstandingly popular" in 1959, Stephen Dunning found the 10 most popular to be Daly's SEVENTEENTH SUMMER (13 votes), Felsen's HOT ROD (13), Cavanna's GOING ON SIXTEEN (11), Du Jardin's DOUBLE DATE (7), Farley's BLACK STALLION (7), Benson's JUNIOR MISS (6), Stolz' THE SEA GULLS WOKE ME (6), Du Jardin's WAIT FOR MARCY (5), Summers' PROM TROUBLE (5), and Tunis' ALL-AMERICAN (5). Dated as some of these books now seem 13 years later, it's likely all but 3 of these books might pop up on a survey of reading done by high school and junior high school students in many classes in Arizona. JUNIOR MISS seems pretty much gone from the reading done by students today, but if Summers' PROM TROUBLE and Tunis' ALL-AMERICAN are unlikely to be read today, other Summers and Tunis books have replaced them. Details of Dunning's report can be found in "The Most Popular Junior Novels," LIBRARY JOURNAL, Dec. 15, 1959, pp. 7-9.

In 1960, during National Library Week, librarians at Enoch Pratt Free Library in Baltimore, Md., took a poll of favorite pleasure reading books of students in public, private, and parochial schools in that city. A similar study was undertaken in 1970, and the lists of 1960 and 1970 favorites were published, with considerable detailed discussion of the implications of the lists in Linda F. Lapides' "A Decade of Teen-Age Reading in Baltimore, 1960-1970," TOP OF THE NEWS, April 1971, pp. 278-291. The 10 top choices of 1960 and 1970 are given below.

	1960		1970
1.	GONE WITH THE WIND	1.	JOY IN THE MORNING
2.	MRS. MIKE	2.	MANCHILD IN THE PROMISED LAND
3.	THE DIARY OF A YOUNG GIRL	3.	CATCHER IN THE RYE
4.	SEVENTEENTH SUMMER	4.	GONE WITH THE WIND
5.	THE NUN'S STORY	5.	TO KILL A MOCKINGBIRD
6.	ON THE BEACH	6.	NIGGER
7.	JANE EYRE	7.	TO SIR, WITH LOVE
8.	THE UGLY AMERICAN	8.	MR. AND MRS. BO JO JONES
9.	TO HELL AND BACK	9.	JANE EYRE
10.	EXODUS	10.	BLACK LIKE ME

The 10 most popular books in public, parochial, and private schools for 1970 are listed below.

	Public Schools		Parochial Schools		Private Schools
1.	MANCHILD IN THE PROMISED LAND	1.	TO KILL A MOCKINGBIRD	1.	LORD OF THE FLIES
2.	JOY IN THE MORNING	2.	GONE WITH THE WIND	2.	GONE WITH THE WIND
3.	NIGGER	3.	CATCHER IN THE RYE	3.	A SEPARATE PEACE
4.	TO SIR, WITH LOVE	4.	MR. AND MRS. BO JO JONES	4.	CATCHER IN THE RYE
5.	CATCHER IN THE RYE	5.	JOY IN THE MORNING	5.	LORD OF THE RINGS
6.	GONE WITH THE WIND	6.	MRS. MIKE	6.	JOY IN THE MORNING
7.	BLACK LIKE ME	7.	JANE EYRE	7.	SEVEN DAYS IN MAY
8.	ROSEMARY'S BABY	8.	A SEPARATE PEACE	8.	1984
9.	TO KILL A MOCKINGBIRD	9.	LORD OF THE FLIES	9.	LORD JIM
10.	VALLEY OF THE DOLLS	10.	OF MICE AND MEN	10.	I NEVER PROMISED YOU A ROSE GARDEN

"In one junior high school I visited, a librarian took me into her office and cautioned me not to be 'too free and outspoken' with the youngsters I was about to meet. 'They can absorb only so much,' she said. 'They have to grow into what life is all about. And I should tell you, they're not very sophisticated. They don't read much, or well.' For the next two hours, I was hit with a barrage of questions, opinions, and counter-arguments about sex, pot, race, capitalism, Vietnam, religion, violence, nonviolence, revolution, black power. I've rarely been involved in so sustainedly intense an exchange of views, and at the end I was exhausted because they had forced me to look much harder at the consistency of some of my own convictions than I had for some time.

The librarian was unhappy at a number of turns the conversation had taken, and after a peremptory good-bye, she staked /sic/ off. 'Hey,' one of the younger children said as I started to leave, 'have you dug this?' He pulled from his pocket a beat-up paperback copy of THE AUTOBIOGRAPHY OF MALCOLM X." (Nat Hentoff's "Fiction for Teen-Agers," WILSON LIBRARY BULLETIN, Nov. 1968, p. 265.)

If you're even remotely interested in adolescent literature way out of the past, say from 1880 until 1940 or so, two magazines and one book will appeal to you. DIME NOVEL ROUNDUP ($3.00 per year from editor Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720) features articles about everything from adventure and mystery and western dime novels to Horatio Alger to the several articles by J. Edward Leithead on adolescent fiction like THE PONY RIDER BOYS and THE ROVER BOYS and TOM SWIFT and THE HIGH SCHOOL BOYS series. THE BOYS' BOOK COLLECTOR ($4.00 the year from editor Alan D. Dikty, 1105 Edgewater Drive, Naperville, Illinois 60540) is only in its third year of publication, but its articles on Ralph Henry Barbour (who wrote great sports stories for his time and they still read very well), Oliver Optic (one of the first writers for boys), Harry Castlemon (whose series about a boy named Frank was extremely popular for a long time), the Stratemeyer syndicate which wrote and published the TOM SWIFT series and THE ROVER BOYS and THE BOBBSEY TWINS and NANCY DREW books and the HARDY BOYS series, and much much more make it great fun to read. Arthur Prager's RASCALS AT LARGE, OR THE CLUE IN THE OLD NOSTALGIA (NY: Doubleday, 1971) is limited in scope (he ignores William Heyliger, an important writer of quality books for boys, and gives lip-service only to Ralph Henry Barbour who was almost certainly one of the most popular writers for boys), but it's a popular and entertainingly written account of boys' and girls' books out of the past, notably NANCY DREW the HARDY BOYS, TARZAN, TOM SWIFT, BOMBA THE JUNGLE BOY, BASEBALL JOE, JERRY TODD, and the ROVER BOYS.

Some free teachers' guides are available from Bantam Books; most of them are tied pretty much in with titles Bantam happens to print (surprised, aren't you?), but they're several cuts above the commercial stuff you'll usually get and a couple are excellent. The one on science fiction is fine, particularly because it has Ray Bradbury's essay, "Science Fiction: Why Bother?" and the booklet on both Knowles' A SEPARATE PEACE and Hesse's DEMIAN is very helpful. Get also the ones on FUTURE SHOCK, on ONE DAY IN THE LIFE OF IVAN DENISOVICH, and on THE TROJAN WOMEN.

Proof that old adolescent novels don't just fade away or merely become collectors' items is a unit available from Scholastic Book Services (904 Sylvan Avenue, Englewood Cliffs, N.J. 07632). The unit is titled, SUPERBOY/SUPERGIRL, and contains 14 shapters from NANCY DREW, the HARDY BOYS, and the DON STURDY books to compare and contrast writing styles of the past and present, to discuss how words reveal character, and to analyze the significance of language in books to the writer, to the characters, and the readers.

According to a survey by Wilmer Lamar ("Black Literature in High Schools in Illinois: English Teachers Speak for Themselves," ILLINOIS ENGLISH BULLETIN, entire issue for May 1971), the twenty most commonly used works in black literature courses were James Baldwin's BLUES FOR MISTER CHARLIE and THE FIRE NEXT TIME and GO TELL IT ON THE MOUNTAIN, Frank Bonham's DURANGO STREET, Gwendolyn Brooks' SELECTED POEMS, Eldridge Cleaver's SOUL ON ICE, Sammy Davis' YES I CAN, Ralph Ellison's INVISIBLE MAN, Ann Fairbairn's FIVE SMOOTH STONES, Dick Gregory's NIGGER, John Howard Griffin's BLACK LIKE ME, Lorraine Hansberry's RAISIN IN THE SUN, Martin Luther King's WHY WE CAN'T WAIT, Harper Lee's TO KILL A MOCKINGBIRD, Malcolm X's THE AUTOBIOGRAPHY OF MALCOLM X, Carson McCullers' MEMBER OF THE WEDDING, Gordon Parks' THE LEARNING TREE, Margaret Walker's JUBILEE, and Richard Wright's BLACK BOY and NATIVE SON.

A good bibliography of series books for boys, those published roughly between 1900 and 1945, is Harry Hudson's A BIBLIOGRAPHY OF HARD-COVER BOYS BOOKS (Clearwater, Florida: privately printed, c. 1965). Good for authors and titles and considerable material and detail otherwise not easily found. Write Harry K. Hudson, 3300 San Bernadino Street, Clearwater, Florida for details.

Beginning his comments on several new adolescent novels (Donovan's I'LL GET THERE. IT BETTER BE WORTH THE TRIP, Hentoff's JAZZ COUNTRY and I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN, McKay's DAVE'S SONG, and Zindel's THE PIGMAN and I NEVER LOVED YOUR MIND and MY DARLING, MY HAMBURGER), Tom Finn asked, "Well, then, what is a now young adult novel?" and he answered himself by describing the new and now adolescent novels in these words.

"First of all, the author and publisher of the now young adult novel have expressly directed the book to that audience whose parameters are loosely defined as between the ages of 12 and 16, junior high through about the sophomore year of high school. The main characters of the novel are generally a bit older, 17 or 18, than the intended reader; the characters are urban, white, middle-class youth and are involved in the problems and concerns of live youngsters--sex, drugs, the environment, parents, school, and all the other elements of youth searching for self-identity. The authors depict these youngsters in a realistic way, which means they speak and act as believable youth, living in the late 1960's and early 1970's. The characters seriously consider the society in which they live, their bodies (sexually), their emotions; and they speak the actual language of youth--even using four-letter words, the long-time taboo in young adult novels. Most of the authors choose to write in the first person, which gives the books the air of a personal diary, although this is not always ture. The books are uniformly short, a little over 100 pages and at times reaching 200 pages; therefore, they are easily read in one or two sittings. All of the authors of the mentioned now young adult novels are male which may or may not be significant. The authors attempt not to moralize overtly, but few successfully accomplish this feat. The novels are first published in hard cover by major publishers and take at least a year or more to surface as paperbacks; their impact on young readers is not felt until they appear in soft cover. The paperback edition is presented and marketed like any adult paperback, although, as yet, none has had a particularly lurid cover, and the prices have been a bit lower ($.50 to $.75) than those of standard paperbacks. Not many are found in school libraries or book rooms, and not all would be appropriate to purchase as class sets, for they are probably enjoyed most when read independently and shared with close friends or understanding adults who will listen to a youngster's comments on them." Tom Finn's "The Now Young Adult Novel: How Will the Schools Handle It?" PHI DELTA KAPPAN, April 1971, pp. 470-471.

Finn's comments about the new and now adolescent novels pretty much apply to books written some years ago, like Stolz'PRAY LOVE, REMEMBER and A LOVE, OR A SEASON, Summers' A RING ON HER FINGER and THE LIMIT OF LOVE, even Maureen Daly's still widely read SEVENTEENTH SUMMER. But Finn is certainly right about the taboos of four-letter words, drugs, and sex which have been broken or ignored in recent adolescent books.

Worried about kids who don't read good books and read far too much trashy literature? Take heart, says Helen Plotz in her "The Rising Generation of Readers," NEW YORK TIMES MAGAZINE for Aug. 5, 1956, p. 44. "The problem of trash is perennial, and parents have perennially found it vexing. Looking back at ourselves when young, we may romance a little. This is human enough, but scarcely the basis for a realistic approach to children's needs. The picture of oneself atten, immersed in a good book, is irresistible. And when we juxtapose the real image of our own grubby ten-year-old gripped by a comic or a 'series' book with this fuzzy memory--well, truth doesn't always bear away the victory. It might be wise, before comparing a taste for NANCY DREW with our own singular preference for JANE EYRE to remember the ROVER BOYS.

We forget the trash we read at ten, partly because it's not worth remembering, but partly, too, because we fear that our children will never read anything but trash. Nevertheless, there are times in children's lives, as there were in our own childhood, when the undemanding world of the 'series' books offers some emotional satisfaction, and I am not prepared to decry that satisfaction. However, we can compromise with our children, not by abandoning our own standards, but by letting them find out for themselves -- as they will -- that the comics and the 'series' books are not enough.

In encouraging them to read the classics, however, we must remember that the deeper fulfillment of great literature depends as much on the reader as the writer. Until we are ready for them, the insights, the compassion and the sense of wholeness that art alone can convey are meaningless."

If you've read a few adolescent novels and found them foolish and frivolous time-wasters for your students, if you've never read any adolescent books because you know they'll be bad (thereby having the highest form of objectivity,one based on total ignorance), you'll love the criticism of adolescent books in FREEDOM AND DISCIPLINE IN ENGLISH (NY: College Entrance Examination Board, 1965), an almost completely forgotten if recent book on the English curriculum in America.

"Claims are frequently advanced for the use of so-called 'junior books,' a 'literature of adolescence,' on the ground that they ease the young reader into a frame of mind in which he will be ready to tackle something stronger, harder, more adult. The Commission has serious doubts that it does anything of the sort. For classes in remedial reading a resort to such books may be necessary, but to make them a considerable part of the curriculum for most students is to subvert the purposes for which literature is included in the first place. In the high school years, the aim should be not to find the students' level so much as to raise it, and such books rarely elevate. For college-bound students, particularly, no such concessions as they imply are justified. Maturity of thought, vocabulary, syntax, and construction is the criterion of excellence in literature, and that criterion must not be abandoned for apparent expediency. The competent teacher can bridge the distances between good books and the immaturity of his students; that is, in fact, his primary duty as a teacher of literature." (pp. 49-50)

Another book that presents the case for the classics and traditional literature programs (albeit well done and entertainingly via neo-platonic dialogues with some good and bad guys of our time) is Bertrand Evans and James J. Lynch's DIALOGUES ON THE TEACHING OF LITERATURE (New Haven: College and University Press, 1960). Evans and Lynch obviously care little for Dewey-eyed or Deweyite college professors of education or what they see as passing for literature teaching in the schools, just as they obviously do care about literature, especially the classics. Just a few quotes from a book teachers ought to read and think about and argue, and one I disagree with most of the time although I enjoy it is some odd ways.

LIBENTIA (a young teacher of literature): " . . . I would have given up last year but for some words I once heard Elanchius speak. They went something like this: that the best teacher is not life but the distilled experience of the most sensitive and observant human beings, and that this experience is preserved only in the best books that have been written." (p. 25)

LIBENTIA: "During the whole year the problem of selection baffled me. Obviously, I could not teach at all without making choices. But I could never be sure that my choice was the best -- or even good. The realization that I had such a short time to affect my students' natures made me wish for a means of making certain that my choices were wise. I knew that as a teacher of literature I could draw upon the world's noblest resources. But the hours were so few! Was I choosing what could do the most in the limited time? Or was the basis of my choice as absurd as if I had chosen by the color of the jacket or the number of pages?" (p.71)

ELANCHIUS /our hero:editor's comment/: "Then,if the ultimate reason for teaching literature is the humanization of the student, only those books should be chosen which have, at the very least, the latent power to humanize -- for of course no others can be expected to do so. The object of our quest, then, must be those works of literature which, because the proffer the living, vivid acquaintance with the adventures of the human spirit, can stretch the humanity that lies in a man and needle it into its fullest growth." (p. 83)

ELANCHIUS: ". . . Should we not then say that an author is to be called 'great' if he has unusual insight -- the understanding of the innermost and peculiarly human elements in man -- and if his representation of these in language is characterized by its artistry?" (p. 87)

EMPIRICUS (a scientist, formerly a military officer): ". . .Our first conclusion, then, was that the highest function of the study of literature is to contribute to the humanization of students. From this conclusion our reasoning led us inevitably to a second: that only those books should be selected for study which contain a potentiality for humanizing their readers. We were then confronted by the necessity of identifying such books, and our third conclusion was that the 'humanizing books' are the 'great books.' Our task then, logically, was to identify the 'great' books, and our fourth conclusion followed: that the only infallible guide is that provided by the most discriminating readers over a long period of time. Our fifth and final conclusion, therefore, was that a teacher of literature should select for study books that have been thus reviewed by time and whose greatness has been unfailingly asserted." (pp. 95-96)

EMPIRICUS: " . . . humanization is the pre-eminent end of that kind of education of which the study of literature forms a part; the books that have the power to humanize their readers are great books; therefore, great books, whether difficult or not, alone are appropriate for the reading program." (p.109)

LIBENTIA: "And I must get literature to my students, no matter what! Thank you all gentlemen. You have made me see that the humanizing effect of literature is most needed by the very students whom it will be most difficult to reach! Indeed, the very obviousness of the difficulty is itself the signal of the need. . . It is plain that my task as a teacher is to release literature's potentiality for humanizing so that this effect will penetrate all my students." (p. 145)

Reading interest studies are not new (the earlier ones go back to the 1890's), but one small-scale study is particularly interesting. At ten year intervals, from 1907 through 1937, W.W.Charters polled librarians for titles of boys' books that were especially popular.His "Sixty-Four Popular Boys' Books" (LIBRARY JOURNAL, May 15, 1938, pp. 399-400) pulled all his data together. If most of the titles are little known today, either by teachers or students, some are still surprisingly readable (if dated) like Barbour's HALF-BACK and Burton's BOYS OF BOB'S HILL and Munroe's DERRICK STERLING and Schultz' WITH THE INDIANS IN THE ROCKIES, and some are still read by students like Tarkington's PENROD and Stevenson's TREASURE ISLAND. Books that appeared at least 2 times on his 1907, 1917, 1927, and 1937 lists include (and how many do you recognize?) Altsheler's YOUNG TRAILERS,Twain's TOM SAWYER and HUCKELBERRY FINN, Kaler's (Otis) TOBY TYLER, Verne's TWENTY THOUSAND LEAGUES UNDER THE SEA, Tarkington's PENROD, Stevenson's TREASURE ISLAND,Sabin's BUFFALO BILL, Masefield's JIM DAVIS, Moffett's CAREERS OF DANGER AND DARING, Munroe's CAB AND CABOOSE, Pease's TATTOOED MAN, Pyle's ROBIN HOOD, Sabatini's CAPTAIN BLOOD, London's CALL OF THE WILD, James' SMOKY, THE COWHORSE, Grinnell's JACK AMONG THE INDIANS and JACK, THE YOUNG RANCHMAN, Drysdale's FAST MAIL, and Barbour's THE CRIMSON SWEATER (still one of the very best of the early boys' sports stories).

In the ENGLISH JOURNAL for Sept. 1967 (p. 893), the jointly sponsored study of English teacher preparation of the NCTE and MLA listed these, among others, as recommendations for English teachers, either in preparation or already in the field.

"D. He should know literary works appropriate for the level at which he teaches:

1. The elementary school teacher should know a wide body of children's literature.
2. The secondary school teacher of English should know a wide body of literature for adolescents."

In his "Literature: Dead or Alive" (CALIFORNIA ENGLISH JOURNAL, Fall 1967), G. Robert Carlsen cites "a handful of principles that seem to help in achieving the major understanding about literature with students" that deserve thoughtful consideration by any English teacher. The 5 principles, for which Carlsen claims no originality, are (and the entire article deserves any reader's time)

1. "The selection of the right work to present to students."
2. "Reading aloud to students." (too often ignored by too many teachers. Why?)
3. "Reminding students of their own experiences related to those with which the writer is dealing."
4. "Talking frankly about the experience of a piece of literature."
5. "Giving students many opportunities to try to express their own peak experiences in writing."

The lamentably stereotyped view of the literature class and its classics is underscored by Scarvia Anderson's BETWEEN THE GRIMMS AND THE GROUP (Princeton: ETS, 1964), a study of the works most commonly used in literature classes in our country. Though the study is now eight years old and its conclusions may be invalid in view of the ubiquitous English electives across the country today, the following books were cited as most widely used by Anderson and they probably are still widely used; exactly why, few English teachers could justify, though they likely remain favorites since they appear in so many anthologies.

MACBETH (used in 90% of public schools)
JULIUS CAESAR (77%; is there a worse play for tenth graders?)
SILAS MARNER (76% and shouldn't the old boy be given some rest by now?)
OUR TOWN (46%)
GREAT EXPECTATIONS (39%)
HAMLET (33%)
RED BADGE OF COURAGE (33%)
TALE OF TWO CITIES (33% and who would read Dickens after that unrepresentative choice of an otherwise great novelist?)
SCARLET LETTER (32%)

Have conditions in many English classes changed much in the last eight years?

"The primary virtue in any book for young people is honesty. Good intentions on the part of the author are not enough." So writes Anne Emery, author of an incredible number of still-popular girls' books in "Values of Adolescent Fiction" in LIBRARY JOURNAL for May 15, 1958 (p. 6). Two interesting articles (both appearing in WILSON LIBRARY BULLETIN for Oct. 1970) take up the problem of the new honesty or new morality or new realism in young people's literature -- Betty Bacon's "From Now to 1984" (pp. 156-159) and Alison Moxley's "The Real Thing: What Will It Be?" (pp. 160-162). The WILSON LIBRARY BULLETIN for Oct. 1971 (pp.147-152) has a very readable, witty, and perceptive commentary on sex in today's adolescent novel -- John Neufeld's "The Thought, Not Necessarily the Deed: Sex in Some of Today's Juvenile Novels." Neufeld, who is himself a writer of some excellent adolescent novels, questions the dishonesty of some contemporary juvenile novels about the sexual experiences of young people. "For example, books that deal with teen-age pregnancy. I have read none in which the heroine is allowed to do more than wake up one morning feeling slightly ill and feverish and worried. How, pray, did she get that way? Was it fun, or an unhappy experience for her? Was it her first attempt -- boys in juvenile fiction are virile to the point of omnipotence; one shot and bang! What did she think before and what after? Sensuality, as well as babies, exists, after all. But not, so far, in juvenile novels." (pp. 147-148)

Two of the best contemporary writers for adolescents, Nat Hentoff (author of JAZZ COUNTRY and I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN) and Susan Hinton (author of THE OUTSIDERS and THAT WAS THEN, THIS IS NOW) wrote articles in the NEW YORK TIMES BOOK REVIEW during 1967 which are still valid criticisms of adolescent literature. Hentoff's "Tell It as It Is" (May 7, 1967, pp. 3, 51) contains these lines. ". . . I don't believe that printed fiction is an entirely anachronistic medium for those of the young who, so far, have not felt drawn to it. There are questions and ambivalencies endemic to adolescence that songs and even films have not begun to explore in ways that are compellingly meaningful to the young. Perhaps fiction still can . . . My point is that the reality of being young--the tensions, the sensual yearnings and sometimes satisfactions, the resentments against the educational lock step that makes children fit the schools, the confusing recognition of their parents' hypocrisies and failures--all this is absent from most books for young readers. . . Where is the book that copes with the change in sexual values--if not yet sexual behavior on a large scale--among adolescents? Where is the book that even mentions an erection? And what of marijuana and LSD and Banana-highs? What is there about society that is leading more and more of the young to drop out of it, if only momentarily and experimentally? . . . To read most of what is written for young readers is to enter a world that has hardly anything to do with what the young talk about, dream about, worry about, feel pain about. It is indeed a factitious world, and that kind of of writing for teen-agers is not worth doing, because it is not worth their reading. . . And so, I expect, I'm going to try again. Not writing at them, but about them and about myself, about possibility, about the good, kind, decent grown-ups who once were young and now allow napalm to fall on children. About what one person, one naked human being, can do to stay as whole as he can in a time of the banality of evil. But if I preach, I fail. However, if I can find in fiction the truth that only fiction can tell, I may be able to continue that dialogue. Even--to be utopian--with one or two of my own children."

Hinton's "Teen-Agers Are for Real" (August 27, 1967, pp. 26-29) is even more remarkable for it is the testimony of a 19 year old girl. "Teen-agers today want to read about teen-agers today. The world is changing, yet the authors of books for teen-agers are still 15 years behind the times. . . Nowhere is the drive-in social jungle mentioned, the behind-the-scenes politicking that goes on in big schools, the cruel social system in which, if you can afford to snub every fourth person you meet, you're popular. In short, where is reality? . . . The teen-age years are a bad time. You're idealistic. You can see what should be. Unfortunately, you can see what is,too. You're disillusioned, but only a few take it as a personal attack. . . Most kids nowadays date for status. There are cliques and classes and you date so you can say you had a date with so-and-so. . . But violence too is a part of teen-agers' lives. If it's not on television or in the movies, it's a beating-up at a local drive-in. Things like this are going to take place as long as there are kids. Only when violence is for a sensational effect should it be objected to in books for teen-agers. Such books should not be blood and gore, but not a fairyland of proms and double-dates, either. Sometimes I wonder which extreme does the most harm. . . Teen-agers know a lot today. Not just things out of textbooks, but about living. They know their parents aren't superhuman, they know that justice doesn't always win out, and that sometimes the bad guy wins. . . Writers needn't be afraid that they will shock their teen-age audience. But give them something to hang onto. Show that some people don't sell out, and thateveryone can't be bought. Do it realistically. Earn respect by giving it."

Ever wonder what would happen to a classic if the author were alive today and trying to market it in view of some taboos about material for kids? Then you'll enjoy William Corbin McGraw's "Pollyanna Rides Again" (SATURDAY REVIEW, March 22, 1958, pp. 37-38), an account of the problems Mark Twain would encounter in getting HUCKLEBERRY FINN into print today (objections to smoking, language, bad grammar, disreputable father, racial slurs, violence, etc.). Delightful article.

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, on Adolescent Literature, Adolescent Reading, and the English Class

At best, the boundary lines of adolescent literature are fuzzy. What separates adolescent literature from children's literature? What distinguishes adult literature from adolescent? Is TO KILL A MOCKINGBIRD an adolescent book? Is HUCKLEBERRY FINN? What of SHADOW OF A BULL? Or SIDDHARTHA or SORORITY GIRL or OF MICE AND MEN or THE OUTSIDERS or BLESS THE BEASTS AND CHILDREN or MR. AND MRS. BO JO JONES or any of a number of books? Categorizing literature, whether it's the attempt of a critic to make HAMLET fit into a particular critical theory or the psychologist interested in adolescence who want to use I'LL GET THERE. IT BETTER BE WORTH THE TRIP as a case study of early homosexual experiences, may satisfy the classifier, but it rarely does literature or the reader much good. And if the boundary lines of adolescent literature are ill-defined, the boundary lines of criticism of adolescent literature are equally vague. All I can say about the items listed below is that they seemed to me to belong in this bibliography at the time I made it out, albeit how defensible some entries are is something the reader will have to work out for himself. The categories are slippery at best and are meant only to be suggestive.

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